

Vol. 71, No. 1

April, 1923

THE INLAND PRINTER



PRICE 40 CENTS

THE LEADING BUSINESS & TECHNICAL JOURNAL
OF THE WORLD IN THE PRINTING & ALLIED INDUSTRIES

One Good Roller On Hand Is Worth Three on the Way



It is good business to hold down costs, but neither wise nor economical to skimp on Rollers—not when the cost of a single press delay is many times that of a few more Rollers held in reserve. We have talked the advisability of having a few extra seasonable Rollers in stock for a number of years, but each season brings its quota of complaints that the press had to be stopped until new Rollers were received. The cost of the extra Rollers is negligible when compared with that of an idle press. A few extra Rollers cast of medium grade of composition would be valuable on the warm, humid days we occasionally have during the month of April and could be used through the early summer.

Fibrous Rollers are resilient, tacky and durable, produce clean-cut presswork and give a perfect distribution of ink. They are cast for the season in which they are to be used.

Duplex Rollers possess all the good qualities of the Fibrous Rollers, but are an all-season Roller and not affected by climatic changes.

Hotplate Rollers are for the alchemic gold process. They give clean impressions, and it is not necessary to stop the press and brush out the form.

*We have five conveniently located, completely equipped factories.
Order from the address nearest you.*

BINGHAM BROTHERS COMPANY

(Founded in 1845)

ROLLER MAKERS

NEW YORK . . 406 Pearl Street
ROCHESTER, 89 Mortimer Street

PHILADELPHIA, 521 Cherry Street
BALTIMORE . . 131 Colvin Street



Allied with BINGHAM & RUNGE COMPANY



Systems Bond

While striving constantly for maximum strength and crackle, we do not forget that Systems Bond is often tested on an automatic feeder

Systems Bond Distributors

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Dobler & Mudge
BOSTON—Carter, Rice & Co., Corp.
A. Storrs & Bement Company
BUFFALO—The Disher Paper Company
BUTTE, MONT.—Minneapolis Paper Company
CHICAGO—La Salle Paper Company
The Paper Mills Company
CINCINNATI—The Chatfield & Woods Company
CLEVELAND—Millcraft Paper Company
DES MOINES—Pratt Paper Company
DETROIT—The Union Paper & Twine Company
DULUTH, MINN.—Minneapolis Paper Company
HARRISBURG—Johnston Paper Company
KANSAS CITY—Birmingham, Little & Prosser Co.
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company
MILWAUKEE—E. A. Bouer Company
MINNEAPOLIS—Minneapolis Paper Company
NASHVILLE—Clements Paper Company
NEWARK—J. E. Linde Paper Company
NEW HAVEN—A. Storrs & Bement Company
NEW YORK—J. E. Linde Paper Company
Miller & Wright Paper Company
OMAHA—Carpenter Paper Company
PHILADELPHIA—A. Hartung & Company
Riegel & Company, Inc.
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ME.—C. H. Robinson Company
PORTLAND, ORE.—Blake, McFall Company
QUINCY, ILLINOIS—Irwin Paper Company
RICHMOND—Virginia Paper Company
ROCHESTER—Geo. E. Doyle Paper Company
SALT LAKE CITY—Carpenter Paper Co. of Utah
SAN FRANCISCO—Blake, Moffitt & Towne
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
SPRINGFIELD, MASS.—The Paper House of N. E.
ST. LOUIS—Beacon Paper Company
ST. PAUL—E. J. Stilwell Paper Company
TACOMA—Tacoma Paper & Stationery Company
WASHINGTON—Virginia Paper Company
WINNIPEG, CANADA—The Barkwell Paper Company

EXPORT—A. M. Capen's Sons, Inc., 60 Pearl St., New York
W. C. Powers Company, Ltd., Blackfriars' House, London, E. C., England
J. P. Heilbronn, Manila, P. I.
ENVELOPES—United States Envelope Company, Springfield, Mass.
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK



J. HORACE MCFARLAND COMPANY
 Relief Presses Division
 HARRISBURG, PENNSYLVANIA

August 16, 1921.

Carmichael Blanket Co.,
 Atlanta, Georgia

Gentlemen:

For more than a year we have had in use on all of our cylinder presses on which it was practicable to use them, the Carmichael Relief Blankets, and we are very happy to be able to say that we believe they have been a distinct help to us in our work. Undoubtedly they save considerable make-ready time on the presses, and we know for a certainty that the having of these blankets on the presses has saved the smashing of many a plate which would have occurred if the original hard packing had been in use.

The only possible objection to the blanket which we can see is that it takes up so much room on the cylinder that where chalk overlays are used it is very hard to get them buried deep enough. This objection is not serious enough, however, to prevent our not using the blankets, and we will continue to use them, as we feel certain they are a distinct help and advantage in our pressroom.

RHM/MT

J. HORACE MCFARLAND COMPANY

Robert C. McFarland

THIS LETTER IS PRINTED ON THE MCFARLAND COMPANY'S PATENTED "RELIEF PRESS" SYSTEM. THE MCFARLAND COMPANY'S PATENTED "RELIEF PRESS" SYSTEM IS THE ONLY SYSTEM OF THE KIND IN THE WORLD.

CARMICHAEL RELIEF BLANKETS

(Patented)

Cylinder Presses
 Platen Presses
 Rotary Presses

or any other presses carrying hard packing can be made ready in less time, and a decided decrease in wear on forms is effected when CARMICHAEL RELIEF BLANKETS are used.

Write for booklet and price list.

CARMICHAEL BLANKET COMPANY
 ATLANTA, GEORGIA

Pacific Coast Sales Office:
 711-713 Mills Bldg., San Francisco, Cal.

*"The weakness of the ware
 is the strength of the trade"*

This seems to be the philosophy of some people who make printer's furniture of material so soft that it has to be renewed from time to time.

The M. & W. Iron and Steel Furniture is everlasting in accuracy and durability. It is included in our famous Few-piece Lock-up System. With our Job Locks you can instantly fill and safely lock—with one piece—any space from 1½ in. to 8 in.



MORGANS & WILCOX MFG. CO.
 Middletown, N. Y.

NEW YORK OFFICE, 55 ANNET STREET, TEL. BEEKMAN 4373

Send for our "Letter to Stone Hands."

GOSS

The Name That Stands for Speed, Dependability, Service

The Goss High-Speed "Straightline" Press
 Used in the Largest Newspaper Plants in U. S. A. and Europe.

The Goss High-Speed "Unit Type" Press
 Built with all Units on floor or with Units superimposed.

The Goss Rotary Magazine Printing and Folding Machine
 Specially Designed for Catalogue and Magazine Work.

Goss Stereotype Machinery
 A Complete Line for Casting and Finishing Flat or Curved Plates.

Descriptive literature cheerfully furnished.

THE GOSS PRINTING PRESS CO.

Main Office and Works:
 1535 S. Paulina Street, Chicago

New York Office:
 220 West 42d Street

The INLAND PRINTER

Vol. 71, No. 1 HARRY HILLMAN, Editor April, 1923

Published Monthly by

THE INLAND PRINTER COMPANY

632 Sherman Street, Chicago, U. S. A.
 New York Advertising Office, 41 Park Row

TERMS—United States, \$4 a year in advance; single copies, 40c.
 Canada, \$4.50; single copy, 45c. Foreign, \$5 a year; single copy, 50c.

Entered as second-class matter, June 25, 1885, at the postoffice at Chicago, Illinois, under act of March 3, 1879.

ROUSE

ROUSE
Rotary
Miterer
(illustrated)
Cuts two miters
at one operation



Do You Know?

Do you know that probably 9 out of every 10 Composing Sticks used by printers in the United States are manufactured by ROUSE? Do you realize that it would be almost impossible to force the average printer to accept a Composing Stick or a Lead and Rule Cutter or a Hand Mitring Machine unless it was of ROUSE manufacture? Thus ROUSE is rewarded for their policy of manufacturing nothing but the best.

Are you aware that ROUSE is the only concern manufacturing a Power Rotary Miterer capable of producing 4,000 complete Miters in one hour? This machine as illustrated will take the place of a number of Hand Mitring Machines, producing cleaner Miters and at a speed almost unbelievable. Ten or fifteen workmen on a big daily newspaper or any large non-distribution plant may use 1 ROUSE Rotary Miterer for all types of rules or borders. This machine does nothing but miter.

Do you know that printing plants such as the Robert Gair Company and the Manz Engraving Company and other printers scattered all over the world are using nearly 600 ROUSE Paper Lifts? These Paper Lifts are semi-automatic elevators which supply paper to hand fed presses or to Cross feeders, making it unnecessary for a feeder to go to the floor to get paper stock. Any ROUSE Paper Lift will pay for itself within one year of use.

Do you know that the products listed below are only a small part of the many products which bear the stamp of ROUSE quality:

Register Hooks	Lining and Registering System
Iron and Steel Base	Newspaper Files and Racks
Lead and Rule Cutters	Newspaper Bases
Lino Slug Cutters	Bronzer Drive and
Hand Mitring Machines	Automatic Sheet Conveyor

**Every Prominent Type Founder and Dealer
KNOWS—and will sell you—ROUSE Products**

H. B. ROUSE & CO.

2214 Ward St., CHICAGO

New York Office, 41 E. 42d St.

J. HENRY STEPHANY . . . Eastern District Manager

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Your Electrotyper is Your Partner on Production



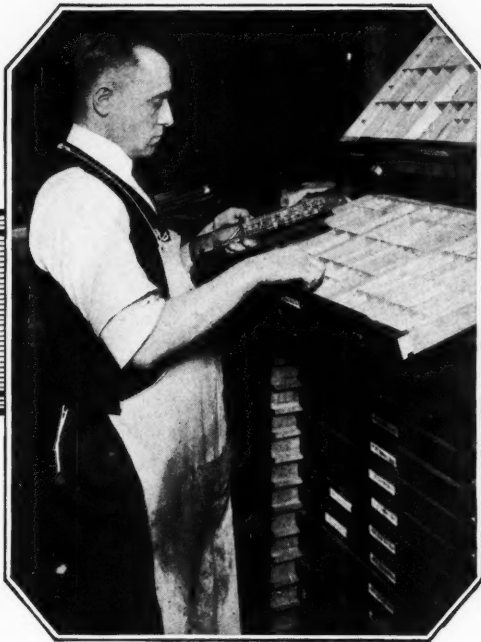
YOUR main problem as a printer is *production*. So play close to your electrotyper. His foundry is as much an integral part of your plant as your composing room or your pressroom.

Much of your work in process has to flow through the foundry. Have you done your part to see that it flows smoothly? Have you called on your electrotyper to see if your forms are reaching him in the right way? Are they properly locked up?—is your type clean?—are your orders clear?—and is your composing room co-operating in every possible way with your electrotype foundry?

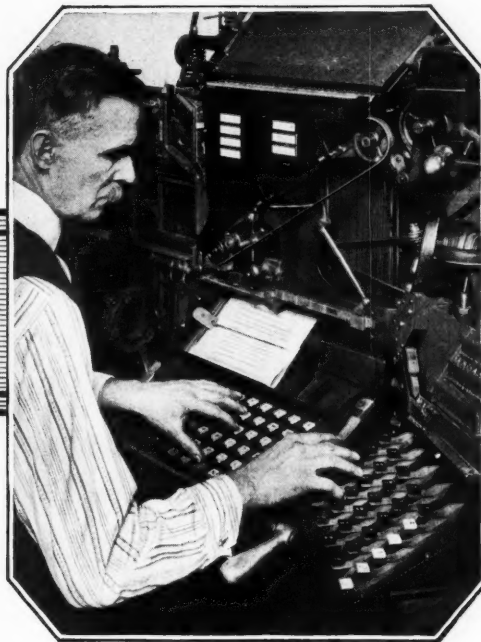
Unless you take time to look after these factors your production schedule is sure to suffer because it is not the function of your electrotyper to find fault with your management. He is in a position where he has to take what you give him and do his best with it. But if you give him *your* best you are sure to receive what you will call better service, but which in reality will be better co-operation.

**INTERNATIONAL
ASSOCIATION of ELECTROTYPERS**

HEADQUARTERS: 147 FOURTH AVENUE, NEW YORK



Setting Display —
the Expensive Way



Setting Display —
the Intertype Way

Larger Profits in Display Composition

Most display composition is in sizes not larger than 36-point. Display Intertypes, which set all sizes up to full width 36-point bold, offer a wonderful opportunity for substantially larger profits on this class of work.

It is the old story of hand work versus machine work—and the machines always win.

The time-savings start with the actual setting of the line—keyboard operation and automatic justification in place of picking up and justifying separate pieces of type. Then come the advantages of Intertype slugs in handling, make-up, lock-up, and even on the press, the latter because there are no loose spaces to work up during the run. Finally, the Intertype way simplifies breaking up the form and eliminates distribution.

Display Intertypes are very flexible—easy to change from one size or face to another. And the Intertype is the only composing machine which sets 42-em (7-inch) slugs.

Send for our Matrix Specimen Book, typical magazine layouts for display composition, and other detailed information.

Intertype Corporation

General Offices, 50 COURT ST., BROOKLYN, N. Y.

New England Sales Office, 49 Federal St., Boston

Middle Western Branch, Rand-McNally Bldg., Chicago

Pacific Coast Branch, 560 Howard St., San Francisco

Southern Branch, 160 Madison Ave., Memphis

Canadian Agents: Toronto Type Foundry Co., Ltd., Toronto

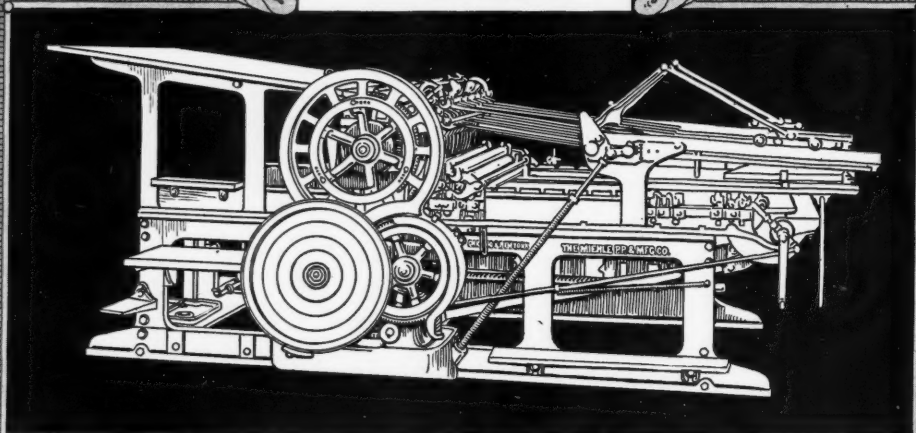
British Branch, Intertype Ltd.,

15 Britannia St., King's Cross, London, W. C. 1

INTERTYPE

This advertisement was set throughout on an Intertype, in the Intertype Cheltonian Series

The Miehle



Fuss and Feathers

WE'VE said it before, and we say it again, "All you have to do with a Miehle is to print."

The Miehle has made of cylinder presswork a highly specialized activity. The cylinder pressman, with the convenient, adaptable, swift and sure Miehle under his hand, has nothing to do but the one job. He's not called upon to be a jack of all trades.

In other words, there's no fuss and feathers about a Miehle; all you have to do with it is to print.

MIEHLE PRINTING PRESS & MFG. CO.

Principal Office: Fourteenth and Robey Streets, Chicago

Sales Offices in the United States

CHICAGO, ILL., 1218 Monadnock Bldg

PHILADELPHIA, PA., Stephen Girard Bldg.

BOSTON, MASS., 176 Federal St.

NEW YORK, N. Y., 2840 Woolworth Bldg.

DALLAS, TEX., 611 Deere Bldg.

SAN FRANCISCO, CAL., 693 Mission St.

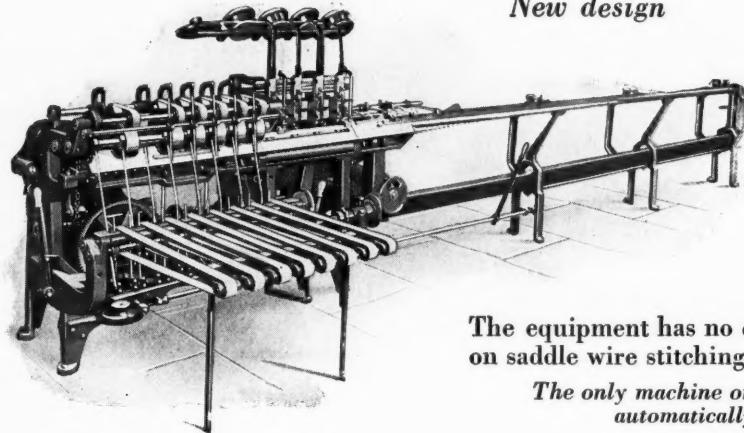
ATLANTA, GA., Dodson Printers Supply Co.

DISTRIBUTERS for CANADA: Toronto Type Foundry Co., Ltd., Toronto, Can.

YOU NEVER HEARD OF A MIEHLE BEING SCRAPPED

Christensen Wire Stitcher Feeder

New design



UNEXCELLED IN

Mechanical Balance

High Speed

Ease of Adjustments and
handling
short and long runs
economically

The equipment has no equal for cutting production costs on saddle wire stitching and inserting.

The only machine on which extended covers can be automatically gathered and stitched.



Good Reliable Service

- 1 Folders
- 2 Folder Feeders
- 3 Press Feeders
- 4 Wire Stitcher Feeders
- 5 Cutters
- 6 Roll Feed Job Presses
- 7 Gathering Machines
- 8 Covering Machines
- 9 Round Hole Cutters
- 10 Pneumatic Appliances
- 11 Bundling Presses
- 12 Slip-Sheet Separators
- 13 Sheet Varnishers
- 14 Tipping Machines
- 15 Ruling Machines
- 16 Ruling Machine Feeders
- 17 Register Line-up Tables
- 18 Press Slitters
- Etc.

Shattuck & Bickford Roll Feeder

for C. and P. Job Presses

Prints from the Roll

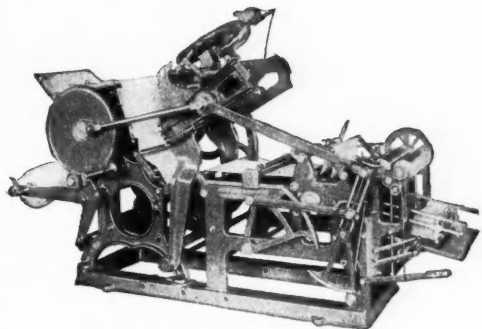
Perforates

Punches

Slits

Cuts into sheets, or
Rewinds

Can be made to
Print in two colors



The Shattuck & Bickford Automatic Roll Feeder gives exact register combined with speed, low cost, large variety of work and high quality of production. Feeds any kind of stock from tissue to heavy book or bond papers. Easy to adjust and operate.

Specialty work of various natures being produced. Place your problems up to this equipment and check the cost of production.

Commercial and private plants using equipments to advantage on regular mill, office and special sheet forms, etc.

GEORGE R. SWART & CO., Inc.

Cost Reducing

Printers' and Bookbinders' Machinery

NEW YORK
Printing Crafts Building
461 Eighth Avenue

SAN FRANCISCO
Western Agents
Printers' Machinery Supply Co.

CHICAGO
Transportation Building
608 S. Dearborn St.

DETACH AND MAIL NOW

(City)

GEORGE R. SWART & Co., Inc.
New York or Chicago

Send, without obligation, data on the equipments corresponding to the numbers we have checked:

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

We are also interested in

Firm

By

Have you ordered Sam'l Bingham to make Summer Rollers so they will be properly seasoned when you need them?



Quality versus Price

EVERY printer will concede that the most satisfactory business is that which is obtained on the basis of quality.

Plenty of good Composition Rollers are absolutely essential to the production of the highest quality of printing and this always commands a better price.

If you will investigate among the leading printers of your community—those who have a reputation for turning out the highest quality of work—you will probably find that they are using Composition Rollers made in one of Sam'l Bingham's Son Mfg. Co's factories.

Order Summer Rollers Now

Give your pressman a chance to do good work this summer. Rollers cast during hot weather are always short-lived and never quite satisfactory—because they have had no opportunity for proper seasoning.

Summer Rollers should be cast and seasoned in cool weather and now is the time to order. We will cast them at once so they'll be ready for you when you want them—properly seasoned—ready to give you good service through the hot weather. No charge for storing or seasoning.

Send your old rollers and cores to our nearest factory now. Use the red order-blanks which we will send you on request.

For 73 Years
BINGHAM'S RELIABLE PRINTERS' ROLLERS

Sam'l Bingham's Son Mfg. Co.

636-704 Sherman St., Chicago

PITTSBURGH
88-90 So. 13th Street
INDIANAPOLIS
151-153 Kentucky Ave.

St. LOUIS
514-516 Clark Avenue
DALLAS
1306-08 Patterson Ave.

KANSAS CITY
706-708 Baltimore Avenue
MINNEAPOLIS
721-723 Fourth St., South

ATLANTA
40-42 Peters Street
DES MOINES
1025 West 5th Street

CLEVELAND, OHIO
1285 West Second Street
SPRINGFIELD, OHIO
Cor. East and Harrison Sts.

The *Monthly Publishing* of The Mill
 Price List *guarantees* you the
 maximum protection in your
 largest
 buying
 item



The
 Mill Price List

- Velvo-Enamel
- Marquette Enamel
- Sterling Enamel
- Westmont Enamel
- INDIA
- Pinnacle Extra-strong
 Embossing Enamel
- INDIA
- Westvaco Ideal Litho.
- WHITE COATED ONE SIDE
- Westvaco Super
- Westvaco M.F.
- Westvaco Eggshell
- Westvaco Text
- WHITE GRAY INDIA BROWN BLUE GOLDENROD
- Westvaco Cover
- WHITE GRAY INDIA BROWN BLUE GOLDENROD
- Minerco Bond
- WHITE PINK BLUE CANARY GOLDENROD
- Origa Writing
- WHITE CANARY
- Westvaco Index Bristol
- WHITE BUFF BLUE SALMON
- Westvaco Post Card



Ask
 your Westvaco
 distributor for
 details regarding
 the raw materials
 and the Pulp and
 paper making
 equipment that back up The Mill Price List

The Mill Price List

Distributors of

Westvaco Mill Brand Papers

Manufactured by West Virginia Pulp & Paper Co.



Atlanta	The Chatfield & Woods Company
Augusta, Me.	The Arnold-Roberts Company
Baltimore	Bradley-Reese Company
Birmingham	Graham Paper Company
Boston	The Arnold-Roberts Company
Buffalo	The Union Paper & Twine Company
Chicago	West Virginia Pulp & Paper Company
Cincinnati	The Chatfield & Woods Company
Cleveland	The Union Paper & Twine Company
Dallas	Graham Paper Company
Des Moines	Carpenter Paper Company
Detroit	The Union Paper & Twine Company
El Paso	Graham Paper Company
Houston	Graham Paper Company
Kansas City	Graham Paper Company
Milwaukee	The E. A. Bouer Company
Minneapolis	Graham Paper Company
Nashville	Graham Paper Company
New Haven	The Arnold-Roberts Company
New Orleans	Graham Paper Company
New York	West Virginia Pulp & Paper Company
Omaha	Carpenter Paper Company
Philadelphia	Lindsay Bros., Incorporated
Pittsburgh	The Chatfield & Woods Company
Providence	The Arnold-Roberts Company
Richmond, Va.	Richmond Paper Company, Inc.
Rochester	The Union Paper & Twine Company
St. Louis	Graham Paper Company
St. Paul	Graham Paper Company
Washington, D. C.	R. P. Andrews Paper Company
York, Pa.	R. P. Andrews Paper Company

On All Runs for Sixteen Years

THE ROCKWELL AND CHURCHILL PRESS
THIRTY-NINE ARCH STREET
BOSTON, MASS.

June 14, 1905.

Cross paper Feeder Company,
Boston, Mass.
Mr. H. A. Phinney,
Managing Director.

Dear Sir:-

We have had one of your Continuous Automatic Feeders in use for more than a year. We have used it on all kinds of work and on both long and short runs, and have found it of equal value on both. It has exceeded our expectations, especially on runs of 500 and 1000, and has materially increased the output of the press to which it is attached.

The fact that you are equipping two new Miehle presses which we have just installed, with the Feeders, shows our appreciation of them, and their value to the office.

Yours truly,
The Rockwell & Churchill Press.
Walter Churchill

THE ROCKWELL & CHURCHILL PRESS
PRINTERS
270 CONGRESS STREET
BOSTON, MASS.

June 26, 21.

Dexter Folder Company,
28 West 23rd St.,
New York, N. Y.

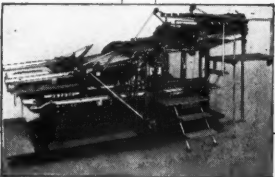
Gentlemen:

Our experience with the Cross Continuous Feeder shows an increased output of from 20% to 30%, depending on kind of stock and length of run.

We run our Feeders on everything that they will take, from 250 copies up.

Yours very truly,
THE ROCKWELL & CHURCHILL PRESS.

JND/D

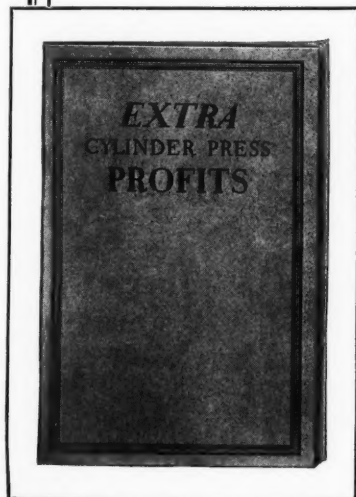


Sixteen years ago the Rockwell & Churchill Press of Boston wrote: (June 14th, 1905 letter reproduced above)

"We have used it on all kinds of work and on both long and short runs, and have found it of equal value on both. It has exceeded our expectations, especially on runs of 500 and 1,000, and has materially increased the output of the press to which it is attached."

In June, 1921 they wrote again as follows:

"We run our feeders on everything that they will take, from 250 copies up."



THIS booklet "Extra Cylinder Press Profits" gives a composite story of thousands of Automatic Feeder users throughout the world. The edition is limited—secure your copy NOW.

DEXTER FOLDER COMPANY

28 WEST 23RD STREET, NEW YORK

Feeders, Folders, Cutters, Stitchers, Bundling Presses

CHICAGO PHILADELPHIA BOSTON CLEVELAND ST. LOUIS

Agents

HARRY W. BRINTNALL
San Francisco & Los Angeles, Cal.

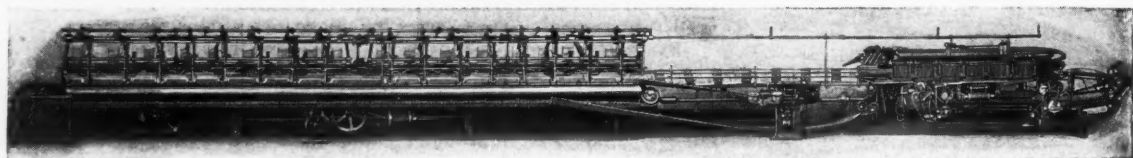
DODSON PRINTERS SUPPLY CO.
Atlanta, Ga.

E. G. MYERS
Dallas, Texas

JUENGST

Gatherer, Stitcher and Coverer

THE ONLY MACHINE that will Gather, Jog, Stitch
and Cover Books all while in Continuous Motion

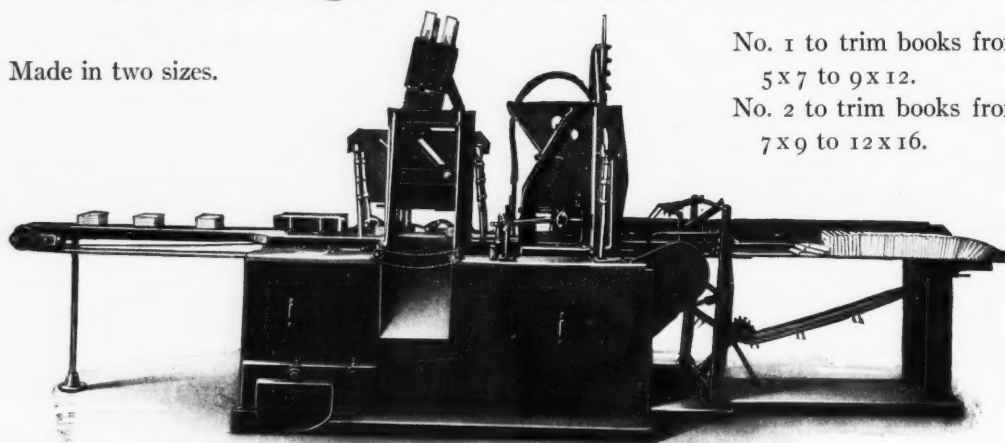


Will detect missing inserts or doublets.
Will gather any signatures from singles up, on any kind of stock.
Built in combination or in single units.

Has no equal for Edition Books.

Rowe Straight Line Automatic Trimmer

Made in two sizes.



No. 1 to trim books from
5 x 7 to 9 x 12.

No. 2 to trim books from
7 x 9 to 12 x 16.

PATENTED

Both machines are quickly adjustable to any intermediate size, using the regular half-inch cutting stick. It shears from the back of the book and does clean, accurate work up to a speed of 24 packages per minute $4\frac{1}{2}$ inches or less in height.

Nothing in trimmers has ever been made to compare with it. They are in use in a number of the largest catalogue and magazine printing houses in the country. If you have work suitable for it you can not afford to be without it. We will be glad to send any further information.

AMERICAN ASSEMBLING MACHINE CO., Inc.
416 N. Y. World Building, New York City

What This Machine Will Do

It will trim on three sides 20 or more piles of books six inches high in one minute, 1,200 piles per hour.

It takes the books as jogged on their backs, clamps them over the whole trimmed size surface, holds them securely under the same clamp while all three sides are trimmed, and delivers the piles on a belt conveyor.

All chips are removed by a suction blower.

The ordinary operation of the machine requires only three people: one to place the untrimmed books in the trough, one to jog and feed them, one to remove the trimmed books from the belt conveyor.

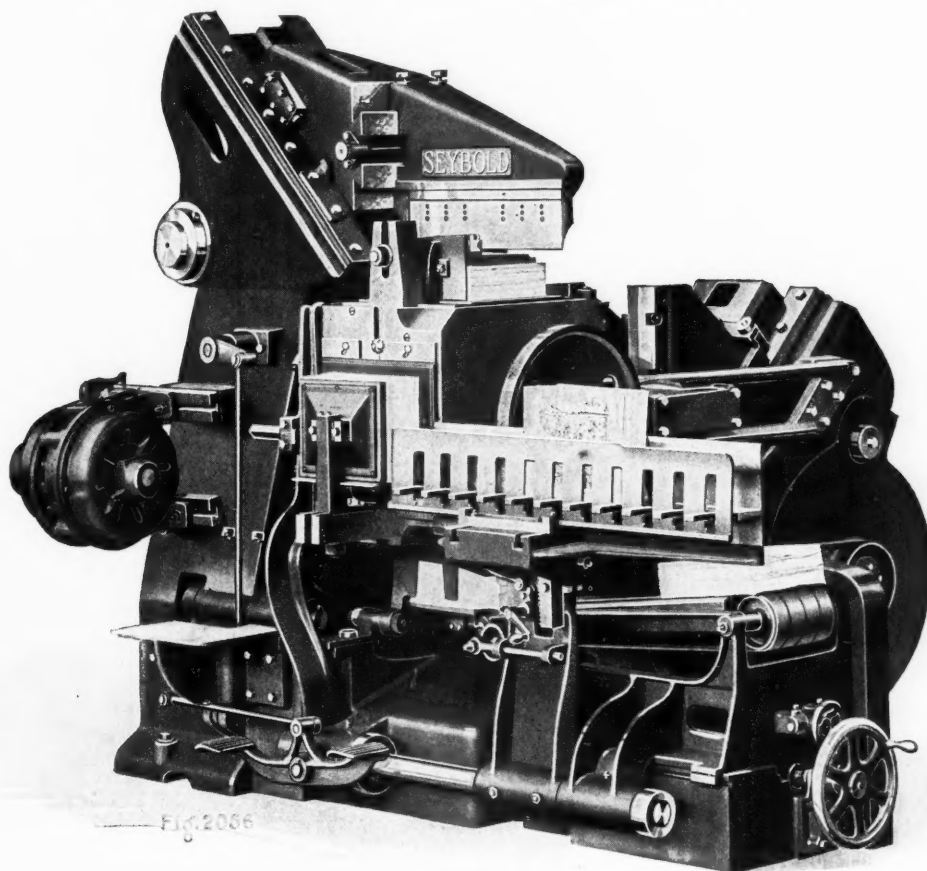


FIG. 2066

Patents Pending

The Seybold Continuous Automatic Book Trimmer

The one machine handles all sizes up to 12" x 16". All kinds: magazines, side or saddle stitched, sewed books, signatures or pamphlets.

Greatest Quantity Production with Closest Accuracy and Least Labor

Write for information

THE SEYBOLD MACHINE COMPANY

DAYTON, OHIO, U. S. A.

Sales Agencies and Service Stations: New York, Chicago, Atlanta, Dallas, San Francisco, Toronto, Paris, London, Buenos Aires, Stockholm



A Wonderful Reception

Hundreds of Printers have stated in emphatic terms that

The UNIVERSAL PRINTING PRICE LIST

was just the kind of a price list on printing that they were looking for. Letters and orders are pouring in from all parts of the country.

The response to our advertising and the enthusiasm shown is far beyond our expectations and shows that we were right when we decided that the printers wanted a simple, comprehensive price list on the ordinary run of commercial printing only.

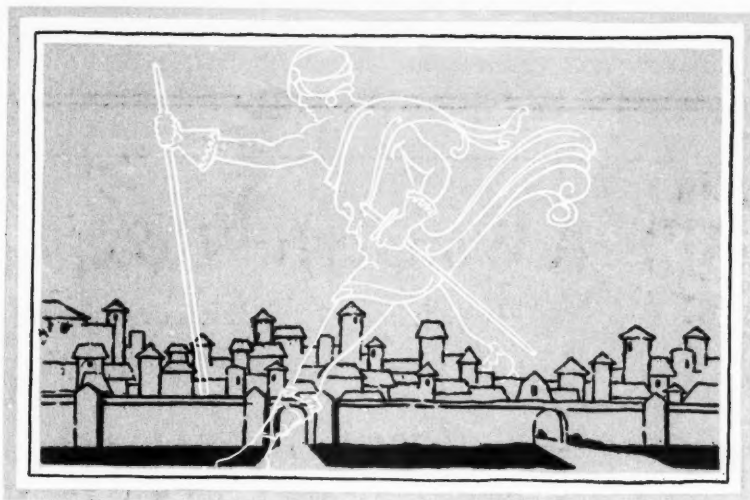
During the past two months several additional price sheets have been issued covering in a remarkably simple manner some items not at first included. Other sheets will be issued from time to time, and changes and revisions made when occasion demands.

*Send check for \$10.00 for one year's lease.
(\$12.50 in Canada). If not satisfied return
within ten days and money will be refunded.*

Universal Publishing Company

701 W. O. W. BUILDING

OMAHA, NEBRASKA



The man who could be 10,000 places at once

He'd be able to talk to a great many people, to accomplish a great many things, to sell a great deal of goods, in very short order.

Once upon a time, such a man might have been a myth, the creation of Victor Hugo's brain. But today, thanks to the skill of those who print and those who plan modern advertising literature, he is amazingly near to being an actuality.

You can talk to 10,000 people at once, sell goods to people in 10,000 cities at the same time, through the pages of your catalog.

Good printing, good illustrations, a well-written message on good paper make this phenomenon almost a commonplace.

Almost a commonplace, but never so, if you remember that you are sending out not a mere book of so many pages and so many pictures—but a living message, a thing of almost human ability, packed with the power to make thousands of people buy what you want to sell.





Your Choice of Catalog Papers

Should your cover be dainty or durable? Should you appeal to those who seek quality, by the use of beautiful, heavy, enameled paper? Should you economize by using a machine-finished paper of good printing surface? Or is it essential to reduce your mailing costs by using a light-weight paper in advertising to those who are concerned principally with price?

All these and many more practical questions enter into your choice of a paper for your catalog. They are questions your printer can help you decide, and whatever the answer, you will find a Butler Paper of standardized quality which fits your specific need.

DISTRIBUTORS OF BUTLER BRANDS—Standardized Paper

DOMESTIC

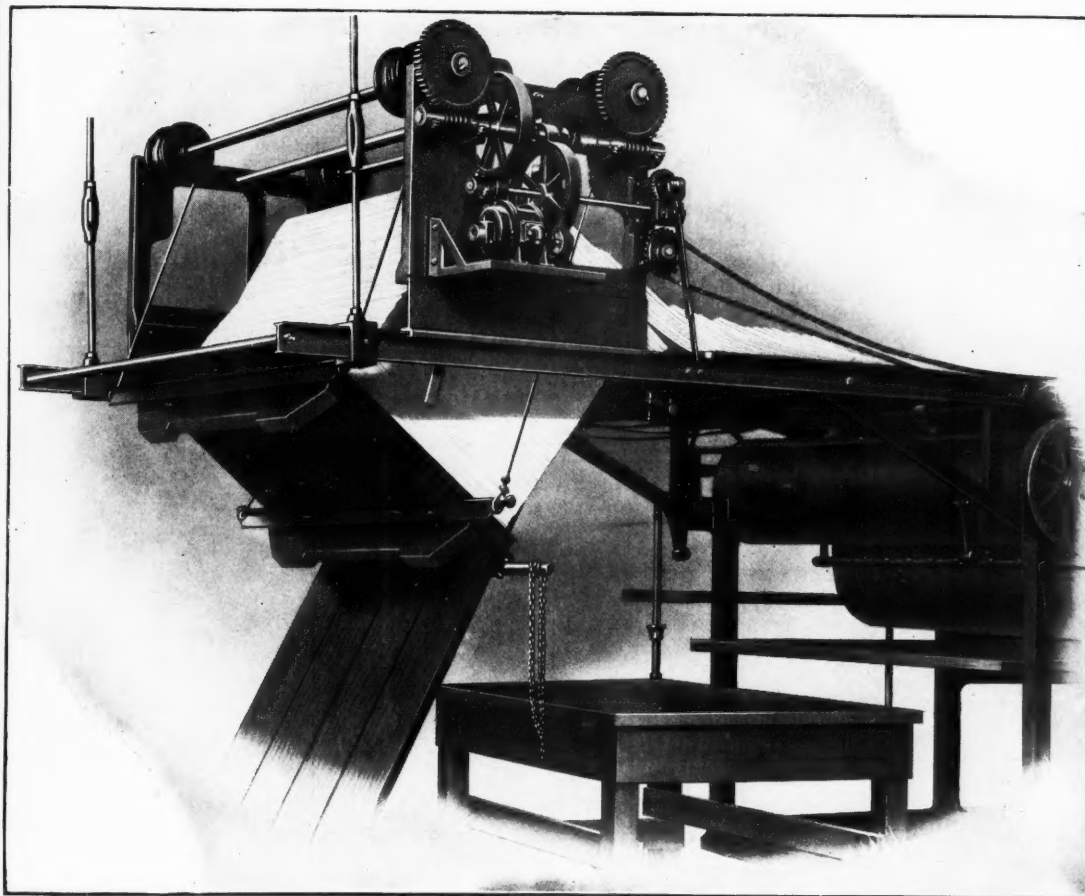
J. W. Butler Paper Company . . . Chicago	Missouri-Interstate Paper Company
Standard Paper Company . . . Milwaukee	Kansas City
McClellan Paper Company . . . Minneapolis	Southwestern Paper Company . . . Dallas
Zenith City Paper Company . . . Duluth	Southwestern Paper Company . . . Houston
St. Paul Paper Company . . . St. Paul	Sierra Paper Company . . . Los Angeles
Butler Paper Company . . . Detroit	Pacific Coast Paper Company, San Francisco
Central Michigan Paper Company	Pacific Coast Paper Company . . . Fresno
Grand Rapids	Mutual Paper Company . . . Seattle
Mississippi Valley Paper Company, St. Louis	Endicott Paper Company . . . Portland

EXPORT

Patten Company, Ltd. . . . Honolulu, T. H.
 Butler American Paper Company
 New York, Chicago, San Francisco

BUTLER PAPER CORPORATIONS
 NEW YORK CHICAGO SAN FRANCISCO

Berry Semi-Gravity Board Feeder



PATENTS PENDING

WITH this machine full production of your press can be obtained. No re-piling or handling of stock. It lifts the ordinary platform with 4000 pounds of board, of any size or thickness, and delivers it to the feeder.

No reason for missing one impression, as stock is kept constantly at feeder's

hand. Easily operated, strongly built and not complicated, and can be attached to any press. The machine is operated with a one H. P. motor and controlled by a foot pedal on feeder's platform. One man can keep from 15 to 20 presses supplied with stock.

We also build a straight lift for paper.

The following are firms in whose plant our feeder is operating successfully:

Paper Containers Co. Battle Creek, Mich.
Chicago Carton Co. Chicago, Ill.
Cooper Paper Box Co. Buffalo, N. Y.
Brown & Bailey Co. Philadelphia, Pa.

U. S. Printing Co. Cincinnati, Ohio
Standard Paper Co. Kalamazoo, Mich.
Thames Paper Co. Essex, England
Menasha Paper Co. Menasha, Wisc.

Installed on thirty days' trial.

BERRY MACHINE COMPANY

309 NORTH THIRD ST.

SAINT LOUIS, U. S. A.

Diamond Power Cutters

IN the Diamond Power Cutter we offer you the result of more than a third of a century of engineering study and research. The Diamond is constructed of the very best materials that money can buy, insuring long life and indestructible value, with the idea of great durability, accessibility and simplicity.

Quality can not possibly be argued or written into a paper cutter—it must be *built in*—an actual part of the mechanical construction—design, material and conscientious workmanship. The Diamond is strongly and carefully built to produce the maximum amount of accurate cutting with the minimum effort at a minimum cost.

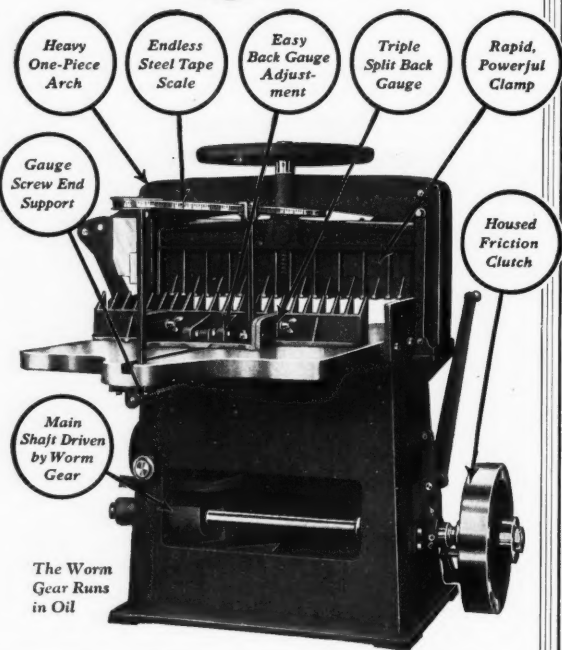
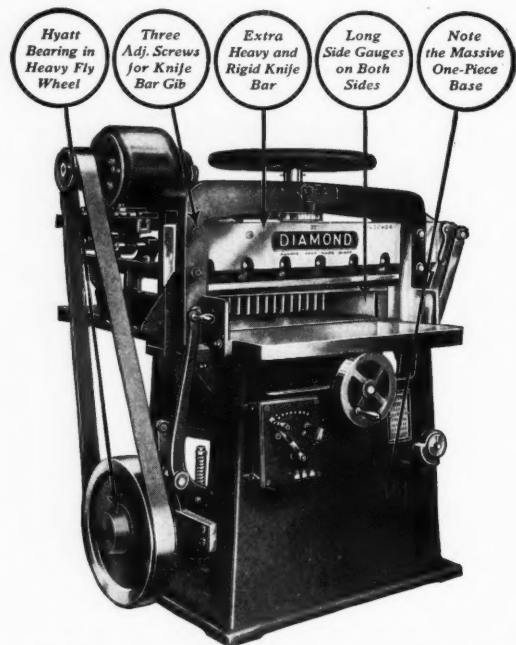
Made in 30, 32 and 34 Inch

Diamond Power Cutters meet every possible production requirement expected of a modern power cutter and excel in speed, accuracy, durability, safety and unusual conveniences in operating.

Paper cutting is not one whit less productive than typesetting or presswork. It is just as much a saving to have a cutting machine doing *better work in less time* as it is to have proportionate economy in any other machine in a printing plant or bindery.

Diamond Power Cutters will yield the maximum results at the least operating and up-keep expense.

Write us or any live Dealer in Printers' Supplies for full particulars and prices.



- Hyatt Bearing in Heavy Fly Wheel
- Three Adj. Screws for Knife Bar Gib
- Extra Heavy and Rigid Knife Bar
- Long Side Gauges on Both Sides
- Note the Massive One-Piece Base

- Heavy One-Piece Arch
- Endless Steel Tape Scale
- Easy Back Gauge Adjustment
- Triple Split Back Gauge
- Rapid, Powerful Clamp
- Gauge Screw End Support
- Housed Friction Clutch
- Main Shaft Driven by Worm Gear

The Worm Gear Runs in Oil

The Challenge Machinery Co., Grand Haven, Mich.

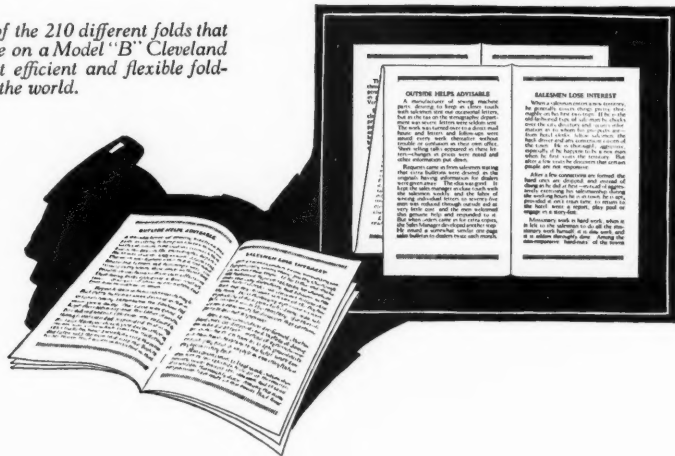
Chicago, 124 South Wells Street

New York, 220 W. 19th Street

Canadian Representatives: Graphic Arts Machinery Limited, Toronto

"Fold It on a Cleveland Folder"

THIS is one of the 210 different folds that you can make on a Model "B" Cleveland Folder—the most efficient and flexible folding machine in the world.



How Do You Fold a 12-Page Booklet?

Do you use up-to-date folding equipment, such as is provided by a Cleveland Folding Machine, that will do all your folding quickly, economically, and produce the kind of work that will please your customers?

The illustration above shows how you fold a 12-page booklet, in one operation, on the Cleveland Folding Machine.

Note how simple a fold it is—and how natural that a 12-page booklet should be folded that way.

Probably you have been accustomed to use a folding machine that has to perform a double operation to produce a 12-page booklet—that has to first fold 8 pages and then 4 pages, after which a boy or girl in your bindery has to perform a third operation—the inserting.

As a business man, you know that each of these three operations cost you money—much more than if you could do all the work in one operation. And consequently, as a printer and a business man, you can see how the Cleveland will

save the extra expense, and pay for itself in a short time, for that is what it has actually done for many printers.

The Cleveland saves time, money, space, does more and better work, gives the greatest variety of folds, 210 of them, including all those in general use in addition to many distinctive ones that no other folding machine can make, and it can be operated by any intelligent boy or girl in your bindery.

And remember, the Cleveland Folding Machine will fold anything that any other folding machine can fold.

Write now for a copy of our catalogue and get full particulars of how it will pay you to have a Cleveland Folding Machine in your plant.

THE CLEVELAND FOLDING MACHINE CO.

GENERAL OFFICE AND FACTORY: CLEVELAND

NEW YORK: Aeolian Building

CHICAGO: 532 S. Clark Street

BOSTON: 101 Milk Street

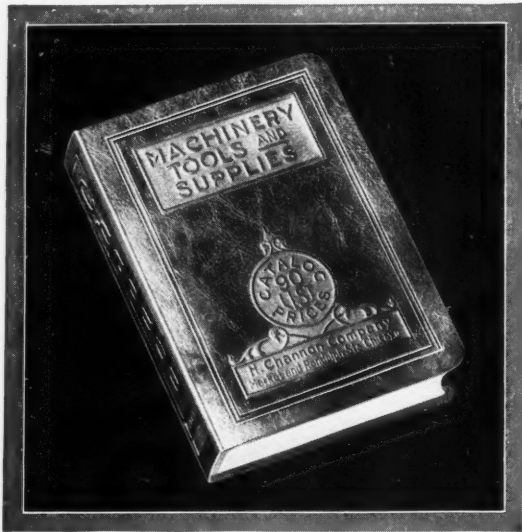
PHILADELPHIA: The Bourse

Represented by Printers Machinery-Supply Co., San Francisco, Los Angeles, Portland, Oregon, and Salt Lake City; Barnhart Brothers & Spindler, Seattle

The manufacture and sale of Cleveland Folding Machines in Canada, New Foundland, and all countries in the Eastern Hemisphere is controlled by the Toronto Type Foundry Company, Limited, Toronto, Ontario, Canada.

More effective work

*at a lower initial cost
and at a larger net profit*



All the effectiveness of a catalog bound in animal leather at a fraction of the cost.

Rich in appearance. Genuine Keratol takes tooling, embossing and stamping perfectly. This, with its low first cost and long-wearing quality commend it to those whose printing bills are an appreciable item in the year's sales budget.

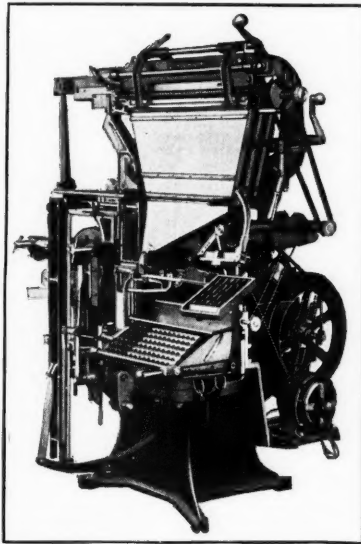
A wide range of colors, grains and weights to choose from. In rolls of standard widths, Genuine Keratol cuts to advantage—cleanly and without waste. Reliable and tough; it works easily and is, therefore, most economical.

Send for samples. Test them thoroughly. Pull them, twist them, crush them, pound them. You will find Genuine Keratol resists all wear

WRITE US TODAY

The Keratol Company, Newark, New Jersey

GENUINE
KERATOL
GUARANTEED



Consult Any Linograph User

Find out from those experienced in its use whether or not it actually is all, and *does* all, that the manufacturers claim for it. The printer who owns a typesetting machine and has operated it for several years can quickly tell you if it has benefited his business or not. He can tell you just what return it has paid on his investment; what his upkeep cost has been; what difficulties he has encountered with it; and most important of all—what he would do should he have occasion to buy another.

That is why we say "Consult Any Linograph User." Write any or all of them and ask them to candidly tell you what the benefit of the following features are to their business:

The Low Cost for Upkeep
The Ease of Operation
The Simplicity of Construction
The Low Quad Line
The Steel Keyboard Cams
The Steel Keyboard Cam Roller

The Rigid Elevator Jaws
The Quick Change Magazines
The Automatic Double Escapements
The Accessible Distributor
The Single Matrix Transfer
The Certain Keyboard Action

Names of nearest users furnished on request

The Linograph Company

Davenport, Iowa, U. S. A.

EUROPEAN AGENCY
Etablissements Pierre Verbeke
Brussels, Belgium

WESTERN AGENCY
429 Sacramento Street
San Francisco, Cal.

AUSTRALASIA
Parsons & Whittemore
299 Broadway, New York



The PRINTERS
who specify Lead Mould
electrotype duplicates
in their approximate
cost show practical wis-
dom and true comprehension
as to the requirements
toward excellence in the
finished product.

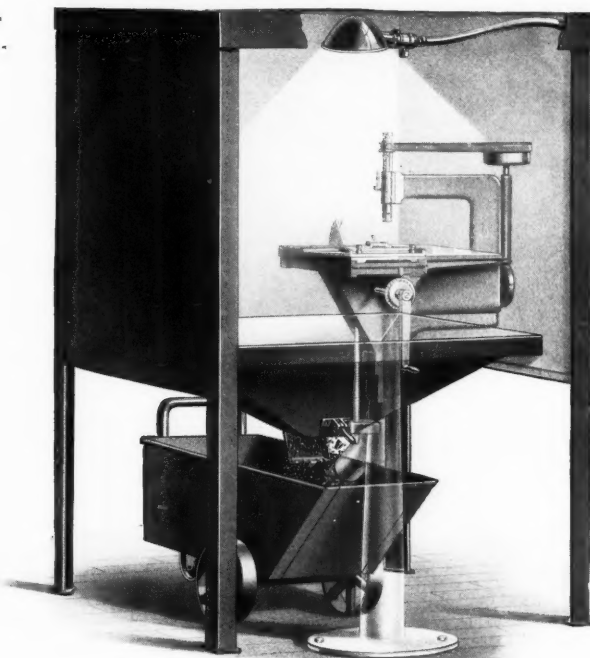
LEAD MOULD ELECTROTYPE FOUNDRY
504 W. 24th Street INCORPORATED New York, N. Y.

Plate Makers to  *the Graphic Arts*

Hamilton Saw-Trimmer Guard

No. 15742-A

The discriminating printer no longer tolerates saving at one point with waste and destruction at another. Then why should he permit the operation of a Saw in his workroom with no protection to his material and machinery from the flying cuttings. Installation of the *Hamilton Saw-Trimmer Guard* prevents this. Illustration shows Guard with Saw and Metal Truck in position.



Built of steel; white enameled inside; electric light at top. Cuttings go from saw to Chute in rear and from there to Metal Truck underneath. A complete work-room for the operator; abundance of light always available.

DETAILS:

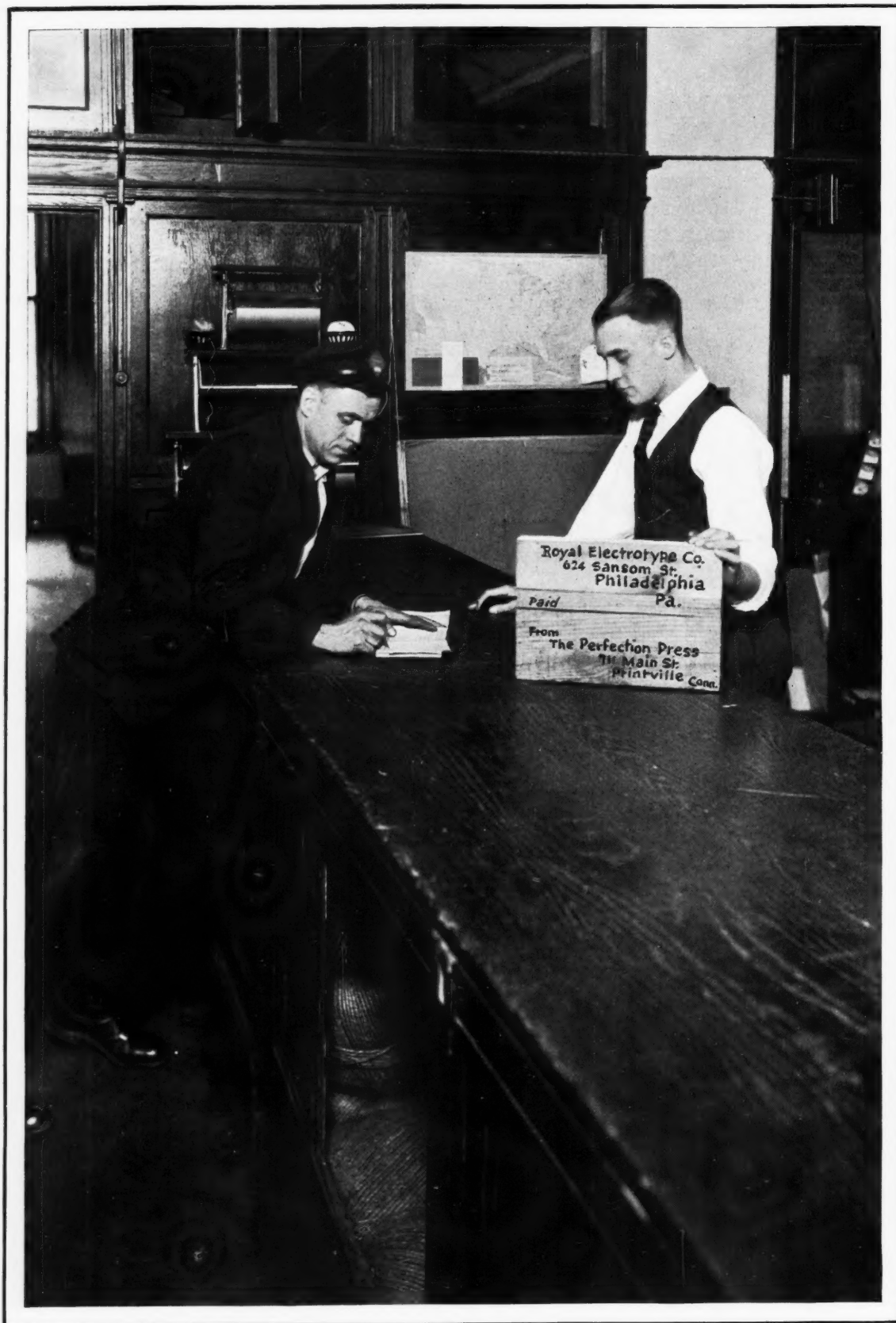
All-steel construction.
White enameled inside; outside, olive green.
Electric light in top rail.
Chute with trap-door at bottom.
Chute sets back 8 inches from front of Guard.
Width of front opening in Guard $38\frac{1}{4}$ inches.
Height to top of chute 28 inches.
Height to top rail of Guard $57\frac{1}{2}$ inches.
Floor space required $42\frac{1}{2} \times 32\frac{1}{2}$ inches.

Manufactured by

The Hamilton Manufacturing Company

TWO RIVERS, WISCONSIN
Eastern House, RAHWAY, N. J.

Hamilton Goods Are For Sale by All Prominent Type Founders and Dealers Everywhere



Let Us Imprint This Picture On Your Mind



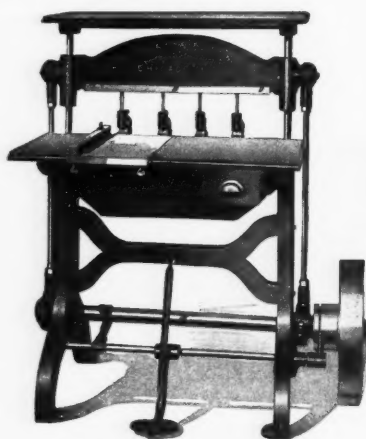
That box on the shipping counter contains a set of four-color originals. The finest lead-moulded nickel-steel duplicates obtainable are required, so the printer is sending them to Royal. That means he prefers on occasions like this to employ a specialist of national reputation. He has a clear vision of what might happen as a result of using anything less than the Royal standard of skilled workmanship. And having this picture in mind, he "plays safe," no matter how far away he is from electrotyping headquarters.

Royal Electrotype Company

624 Sansom Street, Philadelphia

Member International Association of Electrotypers

Knowing Your Requirements



"Peerless" Punching Machine



The manufacturers of "Peerless" Punching Machines and Perforating Machines know your requirements in machinery of this type through actual contact with superintendents and buyers of machinery in 90% of the large plants of the United States.

The little details that play such an important part in the proper adjustment of the machines and do away with home-made contrivances have been given special attention.

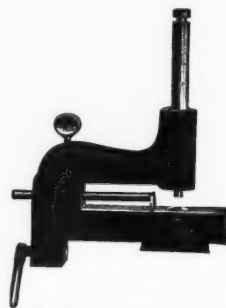
"Peerless" Machines are Complete.

Manufactured by

A. G. BURTON'S SON, Inc.

218-230 North Jefferson Street

Chicago, Illinois



The Wrench Lock-Up
No Slipping of Heads

What the Pressroom Foreman Said:

"The Craig Device is as much a part of the Press as the Ink Fountain or the Rollers for that matter in the execution of much of the work done on our Cylinder Presses," said the Foreman of the Pressroom, in telling how he effected economy in pressroom production costs, and greatly increased the efficiency of his department.

"Slip sheeting is too slow and likewise too expensive," he continued. "We get more and better production by using the Craig device; we don't have to lose time in 'doctoring' ink nor do we run the ink light, but we go ahead full speed with the run with the ink heavy enough to make the job look and be right.

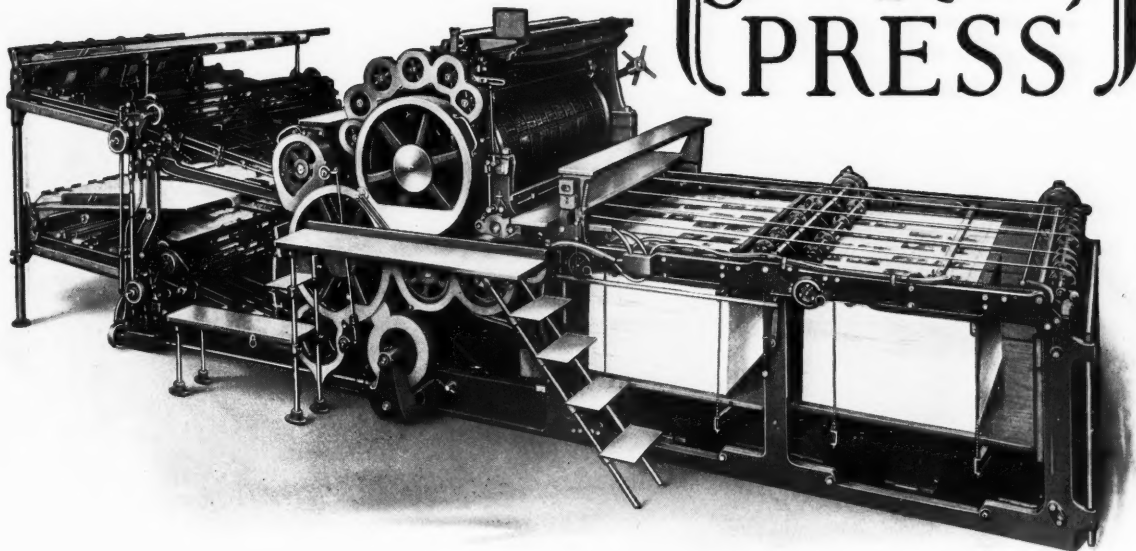
"The Craig Sales Corporation furnished the device on trial and we were surprised at the satisfactory results that we have had with it."

CRAIG SALES CORPORATION

636 Greenwich Street, New York City

*Guaranteed to print at
a speed of 6000 per hour*

(UPHAM) Sheet Rotary PRESS



Doing "the Work of Special Presses"

Printing contracts that otherwise would have involved web rotary presses are *now done* efficiently and profitably on *Upham Sheet Rotary Presses*.

If contracts *are* to be renewed, but with changes in specifications as to size of page, or size, grade, or finish of paper, the owners of *Uphams* are prepared.

If renewals are not obtained or desired, the *Uphams* stand ready for other work, whether of the same kind or radically different.

The Upham Press is as adaptable to miscellaneous printing as a flat-bed and equals it in quality of presswork — while its output places it in the web-press class for production.

Web presses will not print coated paper—*The Upham Will*.

The Upham Press is a conservative investment in printing machinery. Before *any* web rotary press is contracted for, fullest information should be obtained as to the advantages of the *Upham*.

*What We Mean
by the*

4 to 1 Ratio

Example: On 60 revolutions of the cylinder, a flat-bed press prints 30 sheets. On 60 revolutions of the cylinder, the UPHAM PRESS prints 120 sheets—four to every one printed on a flat-bed.



United Printing Machinery Co.

83 BROAD STREET
BOSTON

38 PARK ROW
NEW YORK

604 FISHER BLDG.
CHICAGO

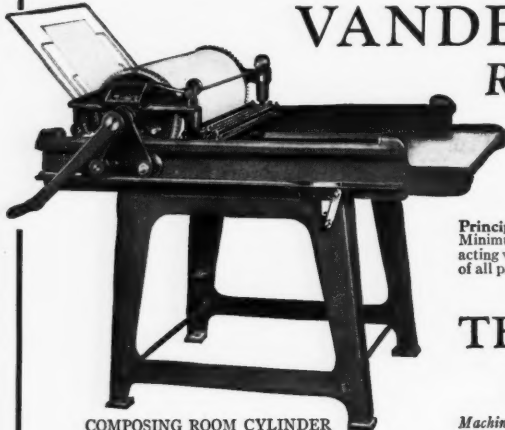
Used where Quality and Speed in taking proofs are most needed

The sales of VANDERCOOK RIGID BED COMPOSING ROOM PRESSES since the publication of the last list include:

The Bank of England, London; West Publishing Co., St. Paul (fourth repeat order); Bertsch & Cooper, Chicago (Mr Cooper is the designer of the Cooper Series of type); A. W. Stevens, Brooklyn, N. Y.; American Typesetting Corp., Chicago (fifth repeat order); C. J. O'Brien, Inc., New York (fifth repeat order); Advertisers Electrotyping Co., Chicago; The Blanchard Press, New York; William Green, Inc., New York; Workman Mfg. Co., Chicago; Peterson Linotyping Co., Chicago (tenth repeat order); Progressive Composition Co., Philadelphia (second repeat order); Times-Mirror Co., Los Angeles, Cal. (third repeat order); A. S. Gilman Printing Co., Cleveland (third repeat order); Beam & Bermender, Inc., New York; Isaac Goldman Co., New York; Artway Ad-Service Co., New York; Western Newspaper Union, Chicago (seventh repeat order); Jewish Daily Forward, New York; The Jersey City Printing Co., Jersey City; E. T. Lowe Publishing Co., Nashville, Tenn.; C. E. Pauley & Co., Indianapolis (repeat order); The Syracuse Electrotyping Co., Syracuse; David Gildea & Co., Inc., New York.



ROLLER SERIES PRESS
Automatic Inking
Sizes, 10 x 24 and 12 x 24
Hand Inking
Sizes, 12 x 24 and 14 x 24



COMPOSING ROOM CYLINDER
Two Sizes—17 x 25 and 25 x 25

VANDERCOOK Rigid Bed Composing Room Presses

Principles of Construction—Rigid, immovable bed. The moving parts are the lightest parts. Minimum floor space required. Automatic Inking. Large ink plates and no fountain. Double acting vibrator and parallel riders. Under feed. "Safety Grippers." Accessibility and simplicity of all parts. "Unit" construction.

Made and Sold in the United States with the minimum selling expense by

THE VANDERCOOK PRESS

(R. O. Vandercook & Sons, Originators of the Modern Proof Press)

452-456 North Ashland Avenue, CHICAGO

Machines carried in stock and demonstrated in Canada, Graphic Arts Machinery Ltd., 366 W. Adelaide St., Toronto. In London, Baker Sales Co., 21 Faringdon Avenue
New York City service station, American Steel Chase Co., 122 Center Street

Automatic Paper Feeding—Agitating Electro- type Solutions—Cooling Linotype Moulds

All in the day's work with

Leiman Bros. ROTARY AIR PUMPS

NOISELESS

"They take up their own wear"

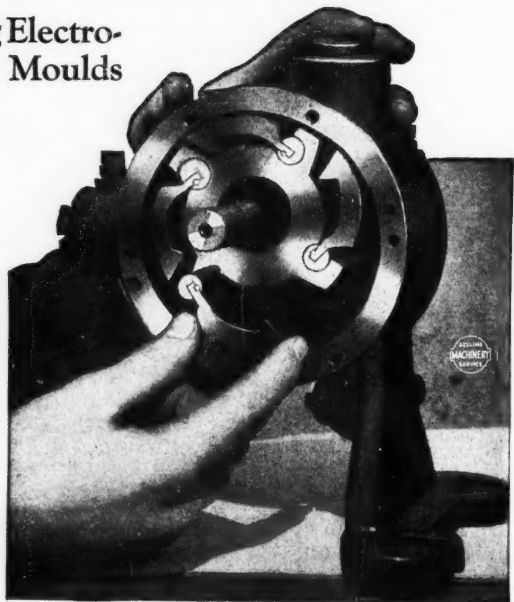
DEXTER FOLDER SAYS!

"Your blower is used for furnishing pressure and vacuum on our suction feeders and has been standard equipment since the machines were first put on the market. We appreciate the dependability of this equipment, its power, its freedom from repairs and its ability to stand up under severe intermittent vacuum and pressure requirements."

The wings may be easily slipped out. They operate counterclockwise, scooping up the air—could anything be simpler or more efficient?

SOME OTHER USERS:

Liberty Folder Co.	Western Printing Co., Racine.
Cottrell & Sons Co.	N. Y. American.
Berry Machine Co.	N. Y. Times.
McCain Bros. Mfg. Co.	Central Electrotype Co., Cleveland.
Miller Saw Trimmer Co.	Toledo Electrotype Co.
I. H. Dexter Co., Inc.	Standard Electrotype Co., Pittsburgh.
Milwaukee Printers Roller Co.	Royal Electrotype Co., Chicago.
J. W. & C. B. Sheridan Co.	R. R. Donnelley & Sons Co., Chicago
Hickok Mfg. Co.	Goes Litho. Co., Chicago.
Fuchs & Lang Mfg. Co.	American Litho. Co.
Edgar Co.	Alico. Gravure Corp.
Pollard, Alling Mfg. Co.	Spatz Tablet & Book Co., N. Y.
Hall Printing Press Mfg. Co.	Cupples Envelope Co., N. Y.
Duvall Automatic Press.	Sherman Envelope Co., Worcester.
Woodbury & Co., Inc.	Globe Electrotype Co., N. Y.
Harris Automatic Press Co.	Gage Printing Co., Battle Creek.
American Type Founders Co.	Stafford Engraving Co., Indianapolis.
Victory Bag & Paper Co.	



LEIMAN BROS.

60-62 Lispenard Street New York

Makers of Good Machinery for Thirty-Five Years.

When you get a feeder—look at the pump—that's what makes it feed



**The Chandler & Price
14 1/2 x 22 Press**

Four form rollers. Inside chase size 14 1/2 x 22;—outside 17 1/2 x 24 1/2. Excellent impression. Prints extra heavy stocks.

A Few Cards—then a Long Run Two Color Broadside

THE Chandler & Price Press prints anything within its form limits, from the smallest sized slip to the large broadside and from the lightest tissue to the heavy card stocks. It is the printer's essential press and one of his largest revenue producers. Note the two pieces illustrated here. They were both in the "day's work" of one Chandler & Price Press.

For versatility, the Chandler & Price has no equal. It is a job press which knows no limitations. Write for booklet "The Profit in Printing."

THE CHANDLER & PRICE CO., Cleveland, Ohio, U. S. A.



A one color 3 1/2 x 5 1/2 card and a 20 x 14 broadside. The card has one simple line cut. The broadside is full of duotones.

Chandler & Price

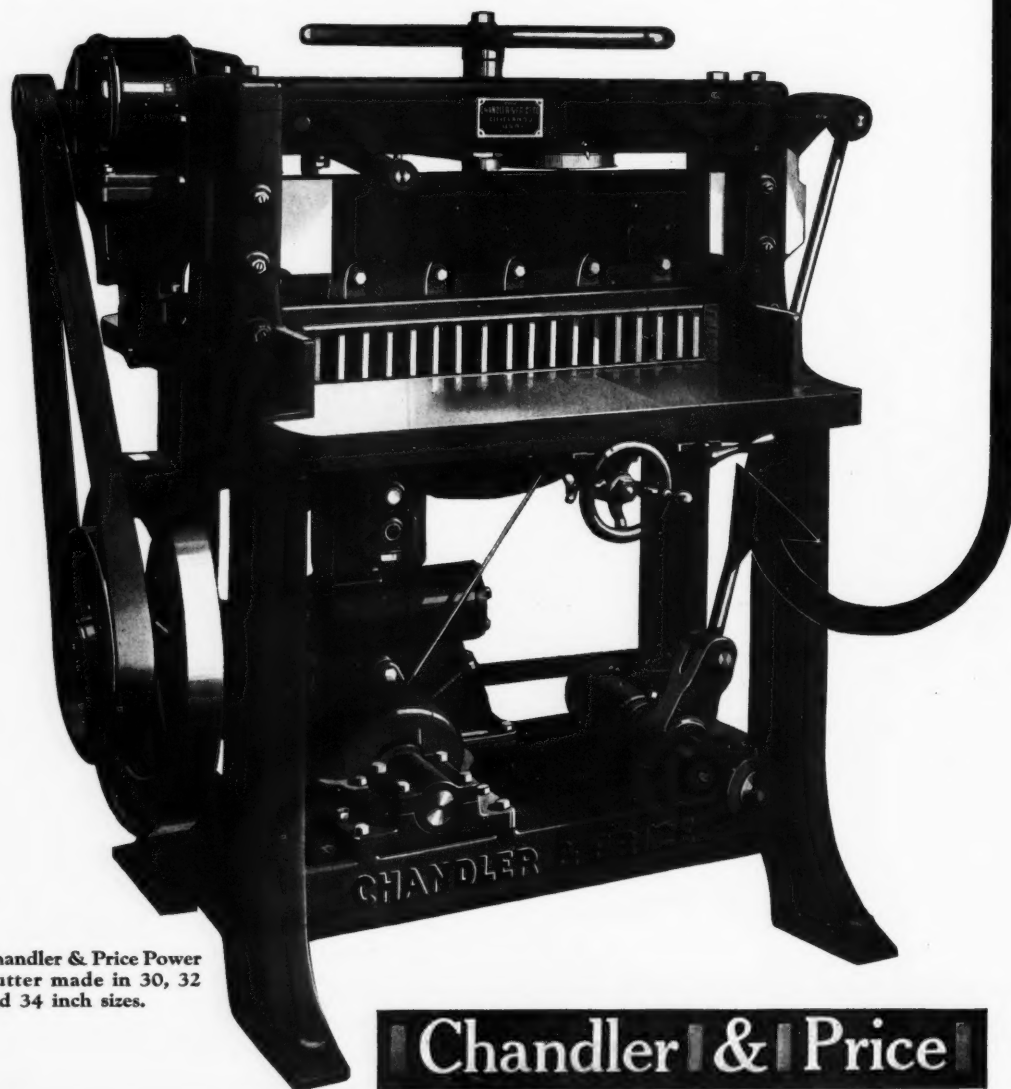
This insert was printed completely on a Chandler & Price CRAFTSMAN Press.

The Chandler & Price Control Means Convenience and Safety

FOR convenience and safety, the Chandler & Price Power control is without an equal. With easy motions the operator engages the mechanism—and one cut *only* is made. But unless he *intentionally* operates it, this safety control will not throw. Bump it, hit it—it cannot be tripped accidentally.

If you want a cutter better in every detail, specify “Chandler & Price” in either the power or lever style.

THE CHANDLER & PRICE COMPANY, Cleveland, Ohio, U. S. A.



Chandler & Price Power
Cutter made in 30, 32
and 34 inch sizes.

Chandler & Price

Good News for Monotype Users

\$3.00
per
gallon
Delivered
anywhere
in the
U. S.

At last a lubricant for monotype molds which leaves no residue, avoids shut-downs for cleaning, keeps the molds cool, and insures uniformly good type, even on long runs.

SO says H. W. Carstarphen, veteran superintendent of the great printing plant of the Rocky Mountain News and Denver Times, who has used GREENOIL continuously and exclusively for five years.

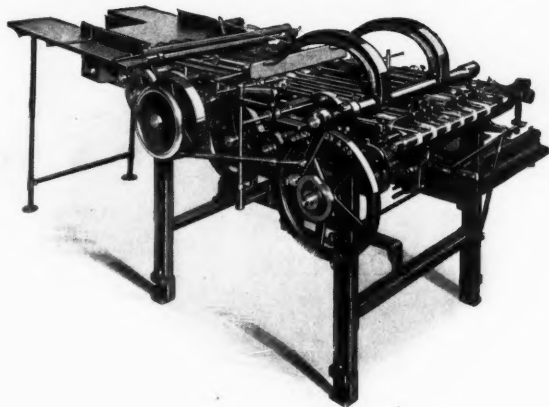
SOLVE your problems as Mr. Carstarphen has solved his. Send \$3.00 for a gallon of Greenoil today.

THE SWAN PROCESS REFINING COMPANY

818 Larimer St., Denver, Colorado

ANDERSON CATALOG and CIRCULAR FOLDING MACHINES

Are High Speed, Accurate and Exceptionally Well Built



Simple adjustments make it easy to change from an 8½ x 11" letter fold to the 25 x 38" three right angle (perforated) catalog fold and all sizes between.

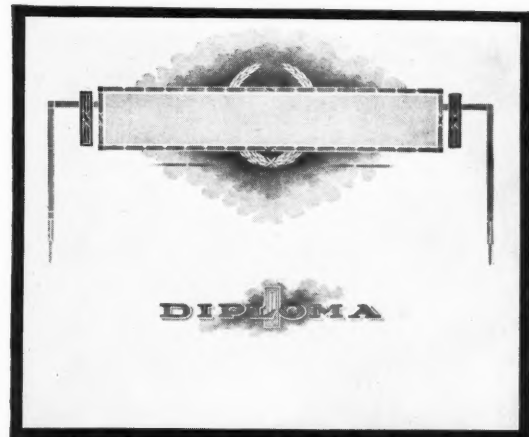
A variety of short runs can be folded in the least possible time on the ANDERSON. On long runs it is not unusual to see 40,000 registered on the automatic sheet counter for the day's output.

Equipped with guaranteed endless woven tapes

C. F. ANDERSON & CO.

Builders of High Grade Folding Machines and Bundling Presses

3225-31 CALUMET AVENUE CHICAGO, ILLINOIS



Go to Goes for The Goes Diploma Blanks

An excellent assortment of blank lithographed Diploma designs, appropriate for Public and Parochial, Common and High Schools, Colleges and Universities; so arranged that they can easily and effectively be overprinted from type with the required special copy.

The Goes Printers' Helps

also include both Lithographed and Steel Engraved Blanks for

Stock Certificates Bonds
Interim Certificates Membership Certificates
also

The Goes Art Advertising

Blotters Calendar Pictures
Calendar Cards Mailing Cards

and

The Goes Greeting Cards

Lithographed Calendar Pads

A written request for samples and additional information will bring a prompt answer.

Goes Lithographing Company

45 West 61st Street, Chicago



All These Specialties Have Been Used for Years in the Leading Pressrooms

Reducol: Best for getting rid of excessive tack in printing ink, and for stopping picking, because it works simply and quickly without any harmful results. Does not affect body or color. Reducol is an ink softener, a safe dryer, and never causes mottling. Greatly improves distribution, and leaves each impression of process work with an ideal surface for perfect register and overlapping. Reducol helps to cut down offset, prevents sheets sticking, and acts as a preservative for rollers.

Blue-Black Reducol: For use with blue or black inks when a toner is desired. In other qualities identical with standard Reducol.

Magic Type and Roller Wash: Best for removing dried ink, because it cleans up even the hardest caked deposits with amazing ease, and has just the right drying speed. No time wasted

either by making several applications or by waiting for drying. Will not stick type together. Liven up rollers.

Paste Dryer: Best for color work, because it dries from the paper *out*, and thereby leaves a perfect surface for following impressions. Positively will not crystallize the ink, or chalk on coated paper.

Liquid Air Dryer: Best because it is transparent and does not affect color. For one-color work and last impressions. Works very quickly.

Gloss Paste: Best because, when used as an after-impression, it not only produces an extremely glossy finish on any kind of stock, but also makes paper moisture and dust-proof—a strong selling point on label and wrapper work.

Indiana Chemical & Manufacturing Company

23-25 East 26th St., New York City

INDIANAPOLIS, INDIANA

608 South Dearborn St., Chicago

Pacific Coast Agents: Geo. Russell Reed Company
San Francisco, Seattle, Portland, Los Angeles

Canadian Agents: Sinclair, Valentine & Hoops, Ltd.
Toronto, Montreal, Winnipeg

WOOD AND STEEL FURNITURE FOR PRINTERS

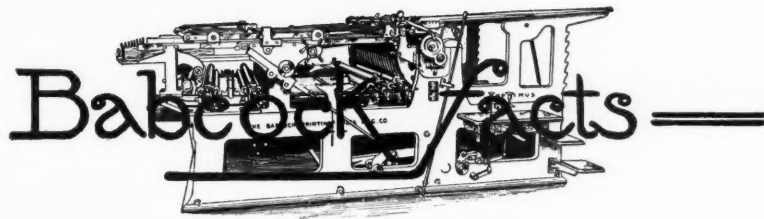
INCLUDING

CUT-COST EQUIPMENTS



Made by THE HAMILTON MANUFACTURING COMPANY

CARRIED IN STOCK AT ALL OUR SELLING HOUSES FOR PROMPT SERVICE
AMERICAN TYPE FOUNDERS COMPANY

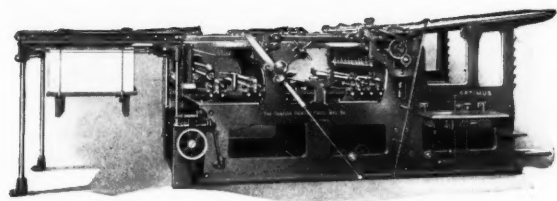


—*Keeping Constantly in Touch with Mechanical Progress Will Change ANY "Printshop" into a MANUFACTURING PLANT*

A THOROUGH investigation of the modern operating advantages of UNIVERSAL EQUIPMENT BABCOCK PRESSES will show quite clearly why the printer who does not use them cannot successfully compete with the Manufacturer of Printing who does.

THE
BABCOCK PRINTING PRESS
MANUFACTURING COMPANY

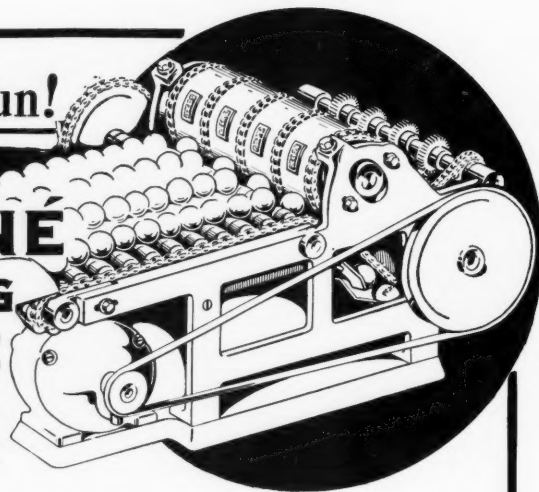
New London, Connecticut
38 Park Row, New York City
108 West Harrison St., Chicago



Something New Under the Sun!

It Prints
On Round
Objects

THE SÉVIGNÉ PRINTING MACHINE



Here is a Printing Machine that will print directly on any round—cylindrical or spherical—object, such as paper cans, mailing tubes, tin cans, porcelain jars, toilet paper rolls—eliminating the pasting of labels.

The Sevigne Printing Machine can be used for the printing of trade marks on Oranges, Grape Fruit, Cigars, Golf, Tennis and base balls. The machine is automatic—driven by motor.

It runs automatically, making from 3,000 to 30,000 impressions per hour, depending upon the article to be printed and the size of machine operated.

Write us for further details, Mr. Printer.

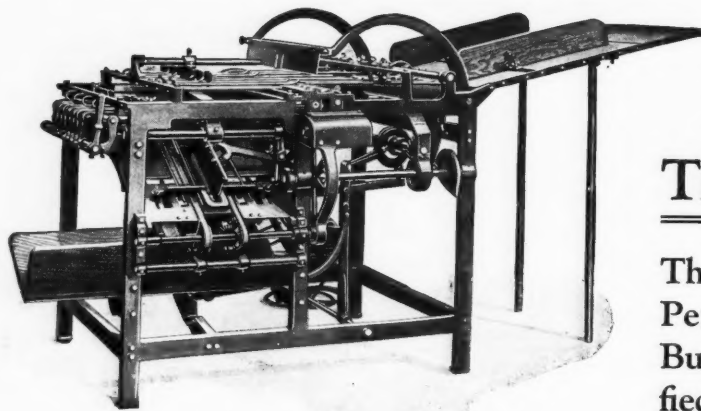
Manufactured by

F. J. SÉVIGNÉ Nashua, N. H.
U. S. A.

We also manufacture wrapping machines.

What This Machine Will Do

Eliminate labeling expense. Cuts gummed label costs. Does in one operation what formerly required two. Puts your advertisement right on the article itself—can't come off like a label. Saves time, money, labor and space.



Don't try to figure what it costs to install a folder for part time work. Figure what it costs to be without one.

The LIBERTY

The Foundation of any
Permanent Successful
Business *must* be Satis-
fied Customers.

One Pioneer LIBERTY User of a Large Model writes:

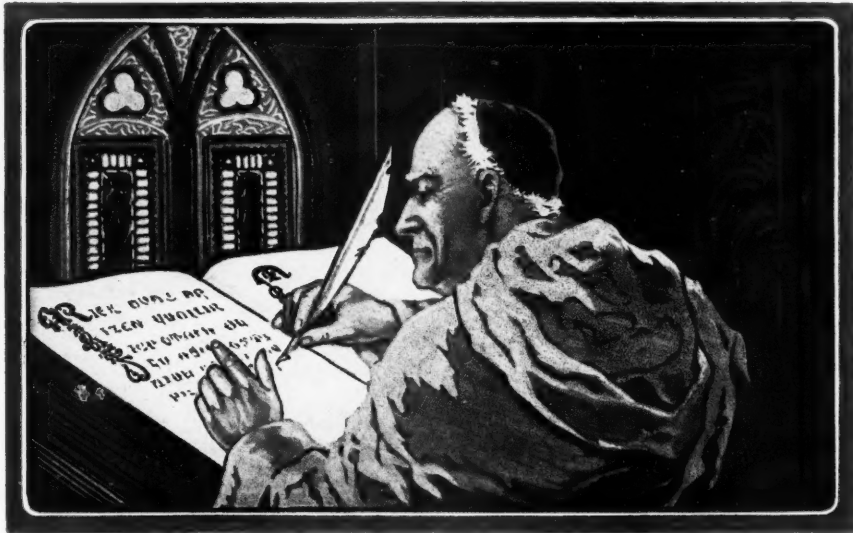
"We believe that if other manufacturers would go as far as you folks do into the problems of the user there would not be so much dissatisfaction with new advanced products. Of course, yours is not a new product now, but your aggressive policy is putting your line ahead of many who had years the start of you."

The LIBERTY has entirely eliminated the necessity of expensive equipment in the small and medium-sized shop. A postal card will bring our circular covering the correct size machine for your work with price in accordance.

THE LIBERTY FOLDER COMPANY, Sidney, Ohio

Originators of Simple Folders

Agencies in all the Principal Cities.



Bronze The Beautiflier

We will be glad to supply you with specimen pages printed with our bronze powder, or we will send you samples of the powder to try in your plant.

LABORING patiently and painstakingly in their quiet cloisters, monks spent years producing the illuminated missals which are almost priceless today. Where Deity, or great church festivals were mentioned, they were emblazoned in gold or bronze.

Perhaps it was this brilliance that won for these works of love and art, the name "illuminated."

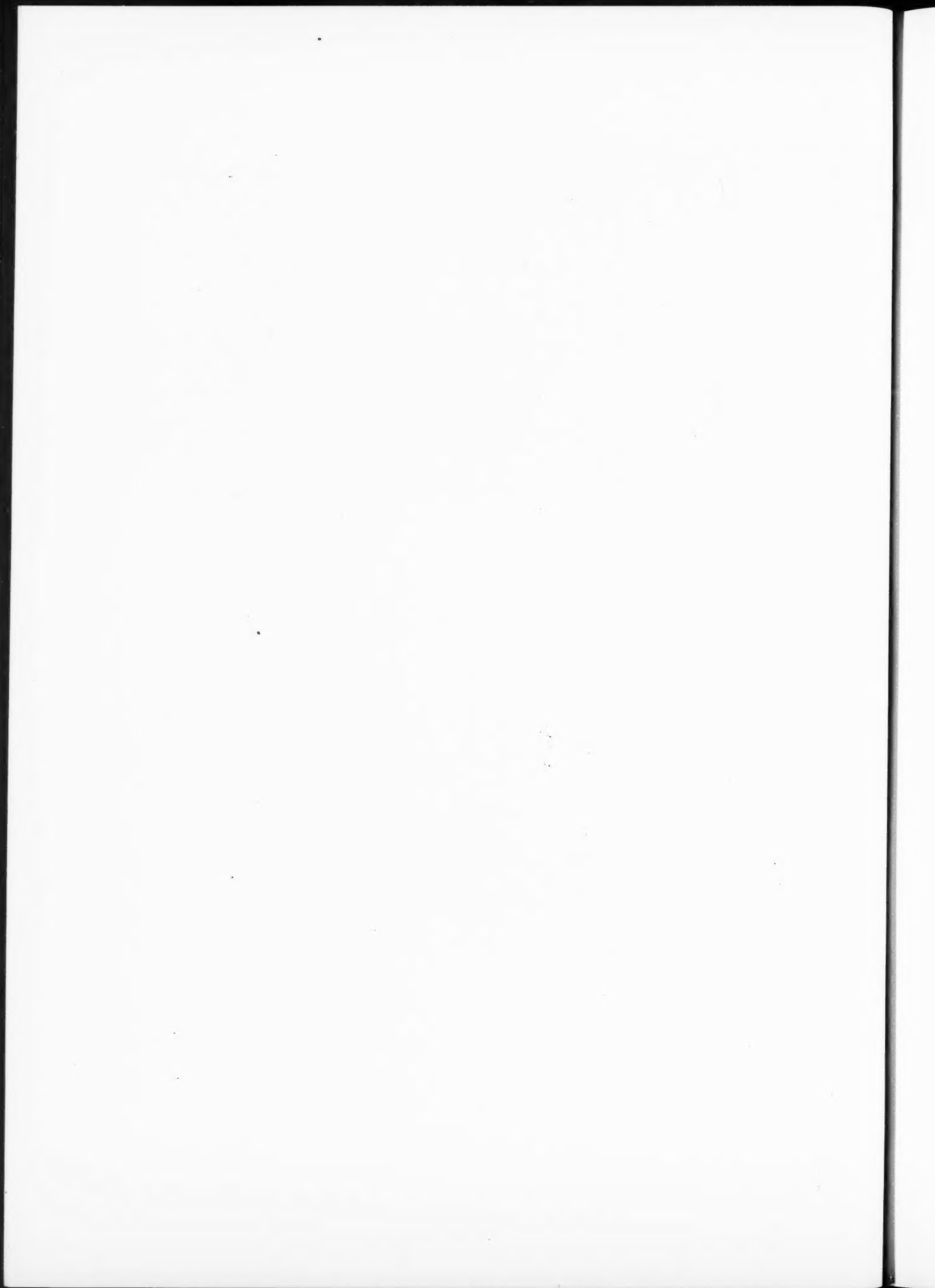
Modern printing owes much to the monasteries of the Dark Ages. But the printer today has yet to learn completely the lesson of "illumination."

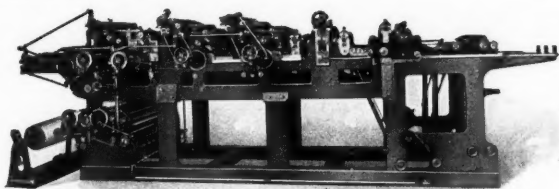
The use of bronze powder gives life, verve, richness, and originality to the printed page.

E. I. DU PONT DE NEMOURS & COMPANY, INC.

CHEMICAL PRODUCTS DIVISION

PARLIN, NEW JERSEY

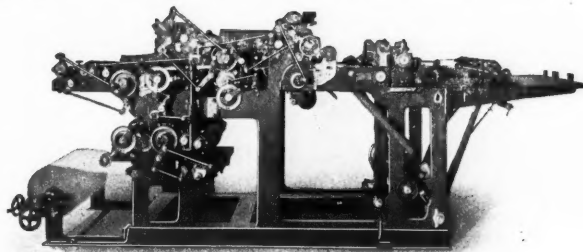




*This Space for Your
Thoughts*

*The story is quickly and simply told—A high speed
Kidder Special Rotary for that job. Think of it!*

*More Thought
Space*

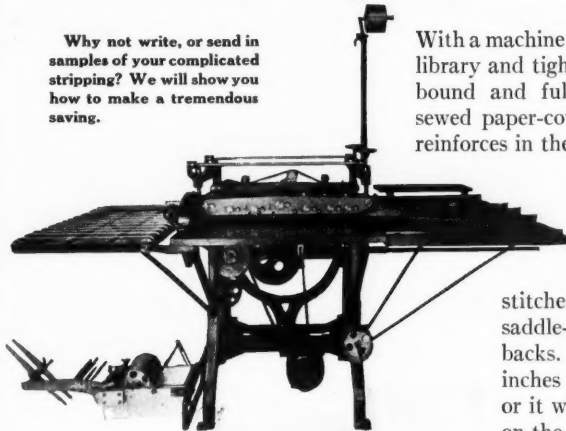


KIDDER PRESS COMPANY, Dover, N. H.

NEW YORK, 261 Broadway TORONTO, CANADA, 445 King Street, West 166 W. Jackson St., CHICAGO

“The Way to Better Binding”

Why not write, or send in samples of your complicated stripping? We will show you how to make a tremendous saving.

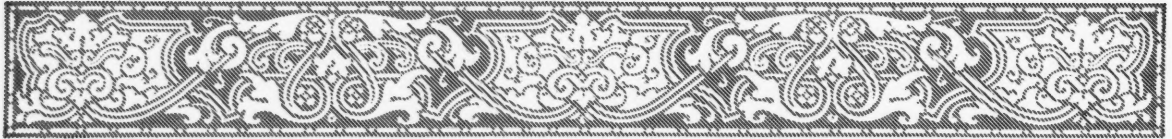


With a machine that will strip side-stitched school books, end sheets, library and tight joint end sheets with the cloth joint visible; half bound and full-bound end sheets; reinforces side stitched or sewed paper-covered catalogs between cover and outer sections; reinforces in the center of sections; strips tailor sample books; will hinge or guard folded maps or double page advertising matter; will apply a strip of paper or cloth to the backs of tablets, quarter-bound check books, pocket checks, composition books, drafts, tariffs; in fact it will strip any style of side-stitched books which have flat backs, or any style of saddle-stitched books which have sharp or convex backs. This machine will put a strip from $\frac{1}{2}$ inch to 3 inches wide in the center of any size sheet up to 28 inches, or it will take cardboard and tip a strip of cloth or paper on the end. It will reinforce loose leaf index sheets. The machine will strip both the end sheets and outer sections of blank books after they are sewed; it will accommodate a book $1\frac{1}{2}$ inches thick. The maximum thickness for back stripping is 1 inch.

As a money maker the machine can not be excelled

The Brackett Stripping Machine Co.

Topeka, Kansas



You've often wished for Cover like Hammermill Double Thick

Here is a new addition to the Hammermill Cover Line.

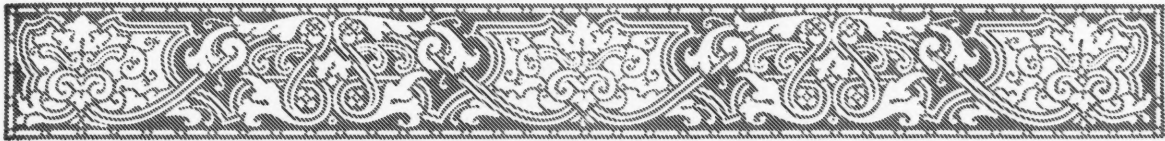
It matches the regular Hammermill Cover in all colors — gray, sepia, russet, brown, golden rod, blue, green, burgundy and white — in both antique and ripple finishes. Hammermill Agents stock it.

Hammermill Double Thick Cover has extraordinary strength. The grain runs the narrow way of the stock as furnished, in all cases. This insures uniform folding qualities. The price is very low.

Hammermill Double Thick Cover justifies a lot of fine adjectives. We would rather have the stock speak for itself. Send for samples. Hammermill Paper Company, Erie, Pennsylvania.

**HAMMERMILL
COVER
DOUBLE THICK**





Envelopes you can *get*—and in any quantity

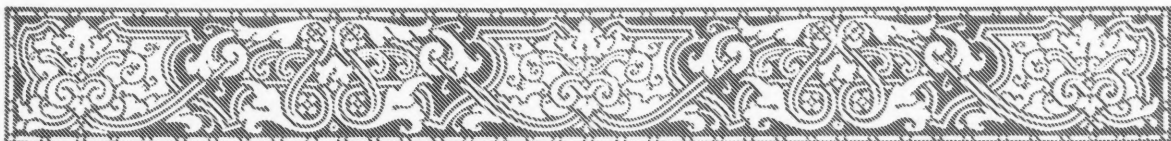
Hammermill Bond Envelopes in any quantity are available to every printer in the United States. All Hammermill Agents carry them in stock.

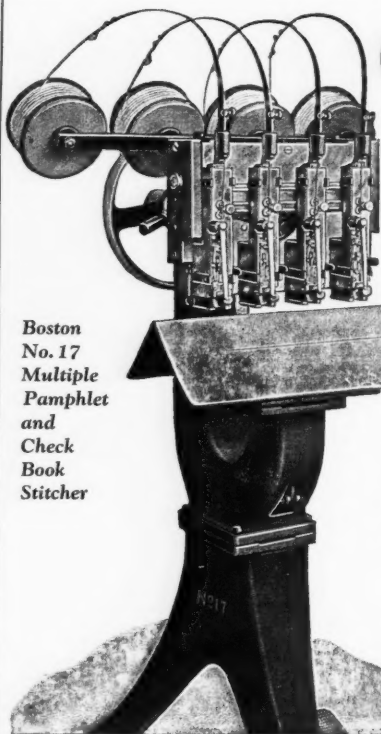
Such widespread distribution means quantity production, standard quality, low price. You can get Hammermill Bond Envelopes to match Hammermill Bond in every color and finish.

Two large factories of the United States Envelope Company—the P. P. Kellogg Division, Springfield, Mass., and the National Envelope Division, Waukegan, Ill.—manufacture Hammermill Bond Envelopes and pack them in “the standard brown box” with their names on the label.

Buy Hammermill Bond Envelopes in the standard brown box. Hammermill Paper Company, Erie, Pennsylvania.

**HAMMERMILL
BOND
ENVELOPES**





Boston
No. 17
Multiple
Pamphlet
and
Check
Book
Stitcher

Floor
Space
33x24
inches

Cleveland Praises Boston

A Boston No. 17 Stitcher was installed recently by The Foreman-Bassett Company, Cleveland, Ohio, from whose cordial letter of commendation we are privileged to quote:

“The girls we have operating it manage to get about 40,000 booklets off a day, which we feel is very good. We are wondering now how we ever got along without such a stitcher, and we thank you for keeping after us and making us see the value of it”

Good news like this is worth sharing. For more of it write to nearest Selling House of

American Type Founders Co.

GENERAL SELLING AGENT

SET IN MEMBERS OF THE GOUDY FAMILY

They Conquer Where Others Fail



Sold
by Leading
Supply Houses
in America

Agencies
in Foreign
Countries

When better quoins are made
we will make them.

WICKERSHAM QUOINS are the ACKNOWLEDGED STANDARD throughout the PRINTING WORLD, and this statement is strongly endorsed by thousands of leading concerns who have made exhaustive trials during the past twenty years.

WICKERSHAM QUOINS automatically snap back to first or closed position when limit of expansion is reached and another reglet or slug is required; thus no lost time in unlocking with key, or guessing when form is securely locked.

WICKERSHAM QUOINS are made in three regular sizes, No. 0, No. 1 and No. 2, $\frac{1}{2}$, $\frac{5}{8}$ and $\frac{3}{4}$ inches wide respectively.

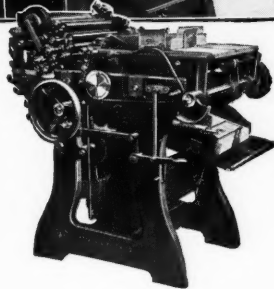
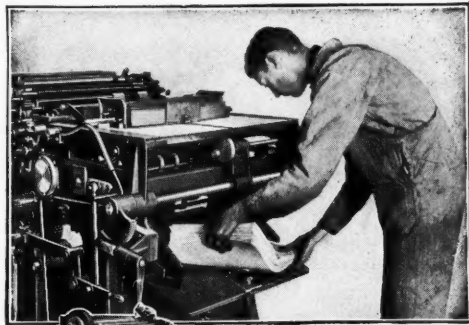
WICKERSHAM QUOINS are $\frac{5}{8}$ inches high, or the standard chase and furniture height, and do not interfere with grippers, friskets, or gauges.

WICKERSHAM QUOINS are long-lived, some of the earlier quoins made more than twenty years ago are still in use giving first class satisfaction.

Send for illustrated circular and price list.

Samuel Stephens and Wickersham Quoin Company

174 FORT HILL SQUARE, BOSTON, MASSACHUSETTS



7500 Impressions per Hour

Here is the Press You Need

Envelopes, died out or made up, tags, letter heads, office forms and general run of commercial printing.

Maximum Size 16½" x 19"
Minimum Size 3" x 6"

Any stock from tissue to light cardboard.

Work is delivered printed side up and always in sight of the operator.

All parts are readily accessible—the Press is extremely simple throughout.

It is sturdily constructed for hard continuous service and will give complete satisfaction.

Write today for catalog and full information or send us some of your samples that you cannot feed on your present presses. No obligation, of course.

STOKES & SMITH CO.

Summerdale Avenue Philadelphia, Pa.

London Office: 23, Goswell Road



—and send him a catalog—

BIG prospect. You've just dictated a letter that your inmost soul knows is good. Your secretary goes out to the stockroom to pick out a catalog.

There were 60,000 of those catalogs. Will she get one of those first off the press, with clean, snappy illustrations—or one of the last, dark and muddy? On the result of that lottery may depend the success of your letter—

Unless you printed from Stafford-Tones. If you did, the last off the press is as good as the first. Stafford-Tones stand up on the press as ordinary halftones never could and never will—not occasionally, but regularly.

Stafford-Tones are original halftones faced with nickel—a metal many times stronger than copper, and a better printing surface, moreover.

Stafford-Tones are patented, and exclusively our product. You owe it to yourself to get acquainted with them.

We'll be glad to send specimens and "reason-why" on request.

Stafford Engraving Co.

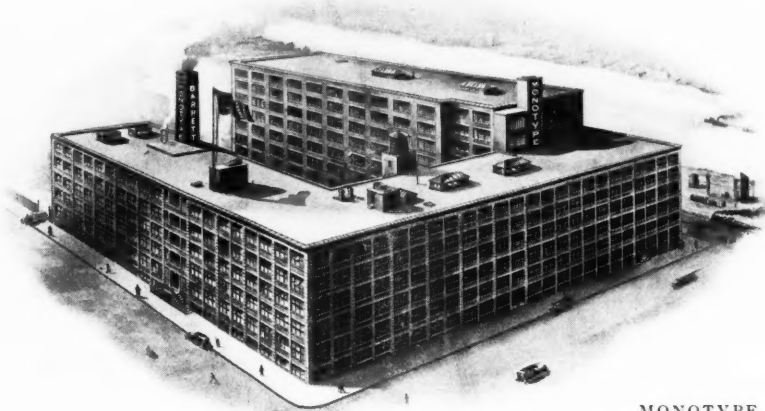
"The House of Ideas"

Artists : Designers : Engravers
Engraved and Embossed Stationery

INDIANAPOLIS

STAFFORD-TONES

THE PRIMER OF THE MONOTYPE



MONOTYPE AND
BARRETT FACTORY
PHILADELPHIA

LESSON I

The Monotype System

Monotype is not only the name of a machine—
It is a complete system of composing-room efficiency.

This System is based on the work of the Monotype both
as a Composing Machine and as a Type-&-Rule Caster.

The Monotype machine is completely efficient because
when it is not setting type it is busy making type for the
cases, and casting strip material.

The Monotype System includes Non-Distribution, and
Non-Distribution permits your men to put in all of their
time on productive work.

☉ [Monotype Non-Distribution multiplies] ☉
the production of your compositors

MONOTYPE—A machine that casts single types
from hot metal and sets them in galleys in jus-
tified lines. Manufactured by the Lanston
Monotype Machine Company, Philadelphia,
New York, Chicago, Boston, Birmingham, Toronto,
Washington, Pittsburgh, and the Monotype Com-
pany of California, San Francisco.

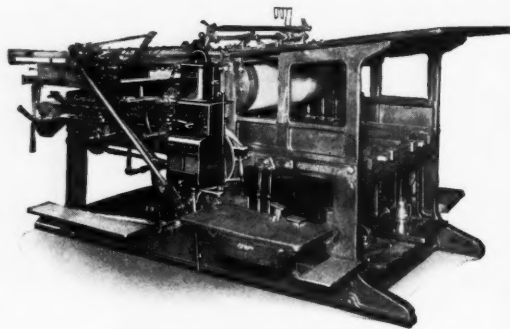
SYSTEM—A natural combination or organization
of part to part; a plan by which ideas or things
may be interrelated.

*The Barrell Adding,
Listing and Calculating
Machines are Merit-
Proved and Monotype-
Made. Portable, Noise-
less, Proves the Work—
PRINTS the Proof.*

TYPE-&-RULE CASTER—A Monotype that
does not set type but makes type in all sizes, and
leads, rules and slugs—a private type foundry.

STRIP MATERIAL—Leads, rules and slugs cast
to any length, and made at such low cost they can
be thrown away after they are once used.

NON-DISTRIBUTION—A machine and a system
by which all the materials for printers' type forms
are made so cheaply that there is no distribution.
Monotype type is used but once and thrown away.



What is an Auto-Transformer?

The jargon of the electrician or the motor salesman is mighty deep stuff for most of us. Volts, watts, cycles and dozens of other mysterious expressions are in their vocabulary.

Now Comes "Auto-Transformer."
What is it?

The Auto-transformer is an electrical transforming device or controller used with Kimble master unit control. A picture of the Auto-transformer is shown below. Its good points are its great speed range, its power saving at reduced speeds and its unusually flexible control. Progressive printers have abandoned the old resistance controller for the Auto-transformer. Write for the latest bulletin "More Impressions" which explains the wonderful economy of the master unit control.

KIMBLE ELECTRIC COMPANY

635 N. Western Ave. Chicago, U. S. A.



Kimble Auto-transformer controller with cover removed to show speed regulator.

Manufacturers of electric motor and control equipment for every press or machine in the printing plant.



Why "Pig" Metal?

MONOMELT

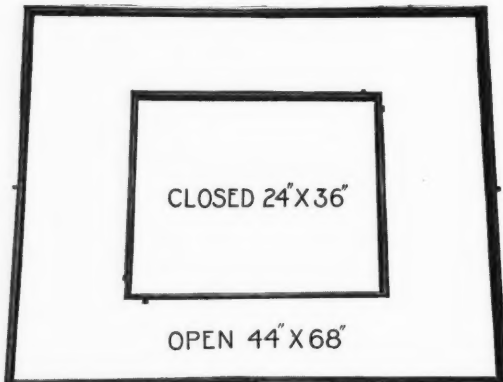
SLUG FEEDER

Has eliminated the metal furnace successfully in large and small plants. Satisfaction guaranteed. Write for free trial offer.

Printers Manufacturing Company

1604 8th Street, S. E., Minneapolis

DeLuxe Adjustable Jogger Boxes For Cylinder Presses



THESE Jogger Boxes will save their cost in a very short while. They are substantially made of 22 gauge steel with reinforced corners and are $\frac{3}{4}$ inches deep. The rims telescope into each other, thus making them available for a large range of paper sizes. Finished in black enamel. Made in all standard sizes, ranging in price from \$7.00 to \$9.00 each.

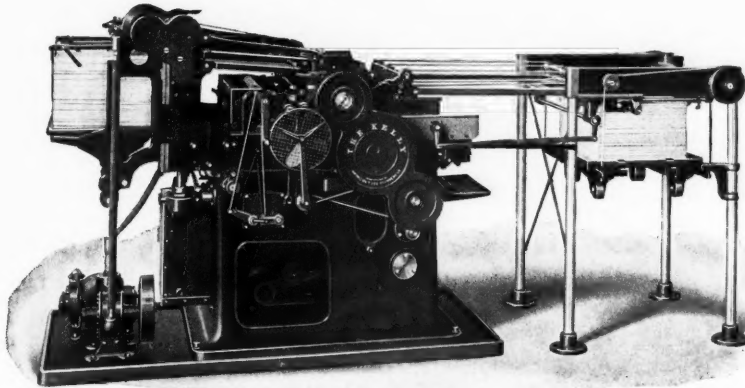
CHICAGO METAL MFG. CO.

37th and S. Rockwell Sts.

Chicago, Illinois

Production Makes Profit

AND WHEN QUALITY DOES NOT SUFFER, BUT IS ACTUALLY IMPROVED,
PRINTING CONDITIONS APPROXIMATING THE IDEAL HAVE BEEN REACHED



THE KELLY AUTOMATIC JOB PRESS, WITH EXTENSION DELIVERY (an extra)

ASK any Kelly Automatic Press user for facts about production and the excellence of the work his Kelly equipment is turning out. His answer will interest and his enthusiasm encourage you to make the investigations that will convince the most skeptical of the remarkable efficiency of the Kelly Unit in any printing office large or small. Kelly Press conveniences, the many little devices and aids to speedy handling of work, the automatic control which safeguards waste and places the unit in the danger-proof class, are factors which make large production possible by eliminating lost minutes and increasing the running time. These are Kelly Press features that have made it so popular wherever installed and the best profit maker in the pressroom.

HUNDREDS OF PRINTERS OWE THEIR SUCCESS TO KELLY
AUTOMATIC PRESSES. YOU SHOULD BE AMONG THEM

Write to our nearest Selling House for Catalogue and Quotation

AMERICAN TYPE FOUNDERS COMPANY

THE BEST OF EVERYTHING FOR THE PRINTER

SET IN CLOISTER OLDSTYLE AND CLOISTER ITALIC

Cash In on This Question:

What do you consider the five essential requisites of a modern Composing Room Saw?

Three cash prizes will be awarded by the C. & G. Mfg. Co., maker of the C. & G. Trimmer, for the best answers. The judges selected to decide the winners are nationally known men identified in the printing arts, viz:

EDWARD D. BERRY, Director of Advertising, U. T. A., Chicago, Ill.

FRANK M. SHERMAN, Secretary, Trade Composition Association, Chicago, Ill.

W. EDW. THACKER, Instructor of Typography, Carnegie Tech., Pittsburgh, Pa.

Prize money will be divided as follows:

First Prize . . . \$25.00

Second Prize . . . 15.00

Third Prize . . . 10.00

This contest is open to all composing room workers, executives and employers. Replies must be in hands of chairman by May 1, 1923, and for the purpose of identification should be written on letter head of your firm. Write briefly and plainly, and state position or title you hold in your office. Send answers to

FRANK M. SHERMAN, Chairman
Rooms 909-910 Morton Building, CHICAGO, ILL.

Chandler & Price New Series Presses

MADE IN FOUR SIZES:

8x12 inches, 10x15 inches, 12x18 inches, 14½x22 inches
(inside chase measurement)

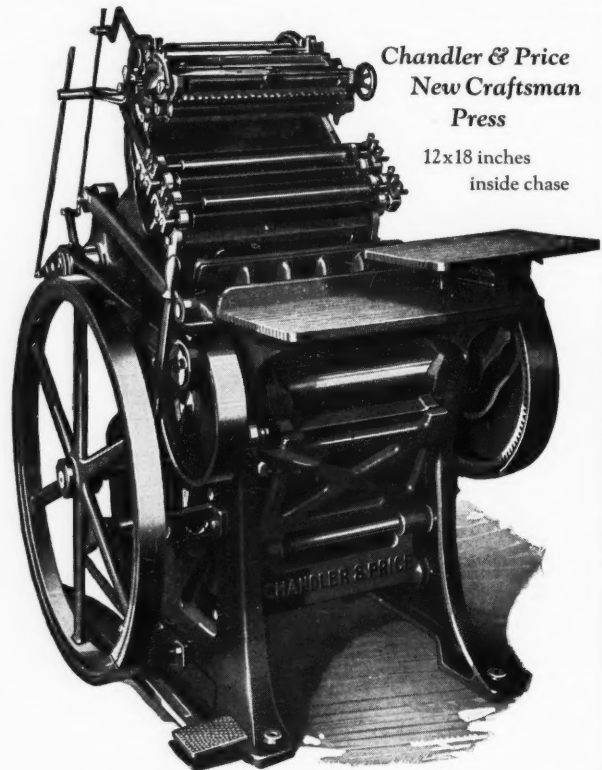
THE printer himself by the purchase of over 76,000 presses from this factory has proclaimed the Chandler & Price the standard platen printing press. Ninety per cent of the printing shops in this country have Chandler & Price Presses as their standard equipment.

Chandler & Price New Craftsman Press

A COMPLETE printing unit with Vibrating Brayer Fountain, and four form rollers with double vibrating steel rollers, giving a distribution for the heaviest solid tint or halftone. The strength of the oversize arms, shafts, brackets and gears will handle any stock, no matter how great the squeeze required.

C. & P. Presses in stock at all Selling Houses

**American Type Founders
Company**



Chandler & Price
New Craftsman
Press

12x18 inches
inside chase

Profit in Speed—



Your overhead is practically constant regardless of your output. An obsolete press takes up just as much valuable floor space and uses just as much power as a Meisel Press with automatic time saving devices. The extra production from the Meisel is so much extra profit.

Our presses are not experiments. Their production records in large plants prove that they are sound and practical both in design and construction.

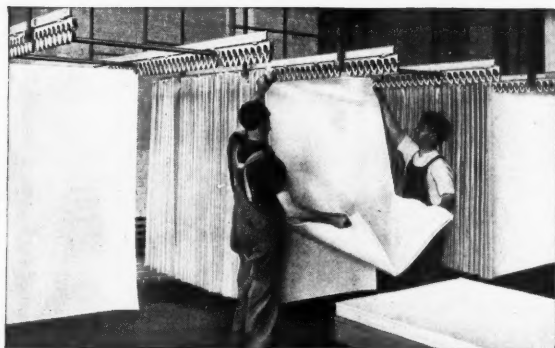
Get acquainted with the Meisel line. We have presses for every purpose from the small automatic bed-and-platen presses to the large adjustable multi-color rotaries. Your inquiry will put you under no obligation and it may be the means of starting you on the road to bigger business.

MEISEL PRESS MFG. CO.

Presses, Slitters and Rewinders

944-948 DORCHESTER AVENUE

BOSTON, MASSACHUSETTS



Typical installation in operation.

This equipment is in use by both large and small Lithographers throughout the country who have installed from two to two hundred strips each. *Catalogue and complete information on request.*

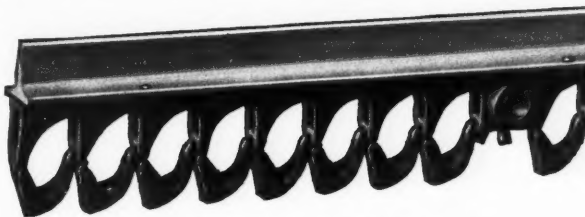
**Southworth Machine
Company**

PORTLAND, MAINE, U. S. A.

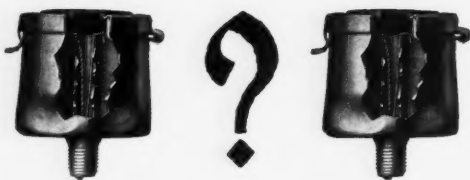
HOLDFAST HANGERS

*An Indispensable Adjunct
to the Offset Press*

This device is especially designed for the Seasoning of Paper Stock and thereby insures perfect Color Register. It has practically replaced the old-fashioned "Wooden Rack Method." It is made of indestructible material and will not rust.



Construction—Showing a portion of one Standard 9 foot Strip.



There was a good reason
why one of America's
Leading Publishers

(Name on Request)

Ordered All Their Presses Equipped with the

"SHURFLO" Wick Feed OIL CUPS

You will realize why by your
test. Fill out the attached cou-
pon and mail it to us today.

Improved Lubrication
During the Entire Week
Without Attention.

SIMPLE—AUTOMATIC—SURE

There is no time like NOW
to use the Coupon Below

Hunter Pressed Steel Co.

400 LINDEN STREET LANSDALE, PA.

----- FREE TRIAL OFFER -----

HUNTER PRESSED STEEL CO.

400 Linden St., Lansdale, Pa.

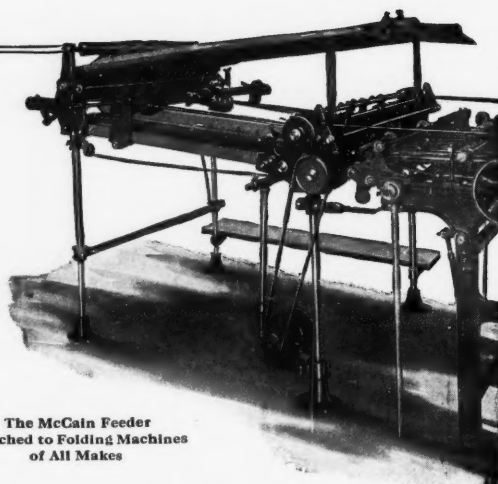
Gentlemen: We wish to take advantage of your 60
days' free trial offer, and the size oilers
checked are the ones to send:

1½ oz. 1/8" 3 oz. 1/4" 5 oz. 3/8" 10 oz. 3/8"
 1½ oz. 1/4" 3 oz. 3/8" 5 oz. 1/2" 10 oz. 1/2"

Name

Company

Full Address



The McCain Feeder
Attached to Folding Machines
of All Makes

Here's What This Feeder Will Do:

Will feed the fastest perforating or folding machine.

Will increase the plant's production from 20 per cent to 40
per cent above hand operator.

By accuracy and precision will reduce spoilage.

Through simplicity of design feeder can be changed from
smallest to largest sheet in a few moments and subsequent
supply of paper can be added while feeder is running.

Besides the leading makes of folders the McCain
Feeder is highly efficient in feeding rotary perforators,
gluing machines and S-1, S-4 Harris Offset Presses.

Write for full information.

McCain Bros. Manufacturing Company
29 South Clinton Street, Chicago, Illinois

STOKO PRINTING PRODUCTS

Plateless Embossing Machine Printers make good profits produc-
ing steel-die and copper-plate effects
without the use of dies and plates. Increases the earning power of your types
and presses with no additional wear. Successful in all leading countries.

Embossing Powders A high-grade, durable gloss or dull-finish compound
for plateless embossing For Black or Color Work,
\$2.25 per lb.; for Gold and Silver Work, \$3.00 per lb. Orders promptly filled

Ribbon Attachment For printing circular letters on platen presses. The
ribbon moves over the form same as on multigraph,
enabling printers to produce easily a satisfactory resemblance to typewritten
letters. Price, with two rolls of ribbon, \$10.00—and selling like hot cakes.

Printing Inks Especially suitable for plateless embossing. This is a high-
grade ink for extra fine job printing. Put up in half-pound
collapsible tubes—Black \$1.25 per lb.; Yellow, Orange, Red, Blue, Green and
Purple, \$2.00 per lb. Try this, if you take pride in doing good printing.

Press-Typewriter Inks and Ribbons For producing typewritten
letters on platen or cylinder
presses with stationary ribbon over the form. Complete instructions for doing
work. Inks are \$2.00 per lb. for any standard color. Ribbons are \$2.25 per
roll of 8 inches wide by 6 yards long. Good results are obtained this way.

Electric Glue Pots Keep your glue at proper temperature and always
ready for use. 1-qt. size \$8; 2-qt. \$10; 4-qt. \$15.

Ruling Inks Strong brilliant colors that are easily soluble and even flow-
ing. Prices: Black \$2.75, Yellow \$3.50, Red, Green, Blue,
and Purple \$4.50 per pound. Most any variety of tints can be obtained
by intermixing these colors. Put up in powder form, 1 lb. to a package.

Multigraph Ribbons In any standard color at \$2.25 per 6 yard roll.
A worth-while special price on quantity lots.

Typewriter Ribbons To match multigraph or Press-Typewriter work
in any standard color. Furnished on plain spools
for re-filling ribbons of any make of typewriter. Price: 40 cents per spool for
ribbons up to 9-16 in. wide: 5 cents extra for each additional 1-8 inch in width.

Inks For Rubber Stamps, Numbering Machines, Check Writers, Copying
and Mimeograph. Also Writing Ink Powders, to dissolve in water.

FURTHER PARTICULARS OF ALL PRODUCTS SENT ON REQUEST
WE MAIL PROMPTLY BY PARCEL POST TO ANY PART OF THE WORLD

THE A. STOKES CO. 4097 E. 74TH STREET
CLEVELAND, O., U. S. A.





The Kamaiko
by The International House of Pancakes

KAMAIKO COVERS

1980

KAMARGO KNOWLTON BROTHERS COVERS

WATERTOWN, N.Y.

Garag Gay Head Morocco

Garag and Gay Head, in eight colors each and Morocco in nine, comprise a line of cover papers with an exceptionally wide range of adaptability.

All three are made with rag content. They are strong, uniform in thickness and offer unusually good printing and embossing qualities.

Colors are fast to light, conservative in tone and lend themselves beautifully to harmonious combinations.

If you haven't samples, by all means, ask your paper dealer for them or write us direct

LIST OF KAMARGO COVER AGENTS

Albany, N. Y.
 Baltimore, Md.
 Birmingham, Ala.
 Boston, Mass.
 Buffalo, N. Y.
 Chicago, Ill.
 Cincinnati, O.
 Cleveland, O.
 Columbus, O.
 Dallas, Tex.
 Dayton, Ohio
 Denver, Colo.
 Detroit, Mich.
 El Paso, Tex.
 Evansville, Ind.
 Kansas City, Mo.
 Louisville, Ky.
 Los Angeles, Calif.
 Memphis, Tenn.
 Milwaukee, Wis.
 Minneapolis, Minn.
 Montreal, Que.
 Nashville, Tenn.
 New Haven, Conn.
 New Orleans, La.
 Newark, N. J.
 New York City
 New York City

W. H. Smith Paper Corp.
 The Tenthred Paper Co.
 Graham Paper Co.
 The A. Stern & Bennett Co.
 The Elliot & Coy. Co.
 Empire Paper Co.
 James White Paper Co.
 The Cincinnati Cardage & Paper Co.
 The Central Ohio Paper Co.
 The Central Ohio Paper Co.
 The Central Ohio Paper Co.
 Graham Paper Co.
 The Columbia Cardage & Paper Co.
 Beecher, Tink & Leahy
 Graham Paper Co.
 Zellwachs Paper Co.
 Kansas City Paper House
 Louisville Paper Co., Inc.
 Zellwachs Paper Co.
 Taylor Paper Co.
 The E. A. House Co.
 The John Lakin Paper Co.
 W. V. Johnson, Ltd.
 Graham Paper Co.
 The A. Stern & Bennett Co.
 Cellulose Paper Co.
 Lehigh & Latham, Inc.
 Lehigh & Latham, Inc.
 Pulverizer & Luce Paper Co., Inc.

New York City
 Oakland, Calif.
 Oklahoma City, Okla.
 Omaha, Neb.
 Philadelphia, Pa.
 Pittsburgh, Pa.
 Portland, Me.
 Portland, Oregon
 Providence, R. I.
 Richmond, Va.
 Rochester, N. Y.
 Sacramento, Calif.
 Salt Lake City, Utah
 San Francisco, Calif.
 San Diego, Calif.
 Savannah, Ga.
 Seaside, Pa.
 Seattle, Wash.
 Spokane, Wash.
 Springfield, Mass.
 St. Louis, Mo.
 St. Paul, Minn.
 Syracuse, N. Y.
 Toledo, Ohio
 Toledo, Ohio
 Toledo, Ohio
 Vancouver, B. C.
 Washington, D. C.
 York, Penna.

The Seymore Co.
 Zellwachs Paper Co.
 Kansas City Paper House
 Carpenter Paper Co.
 The Dura, W. Price Co.
 The Atling & Cory Co.
 The A. Stern & Bennett Co.
 Zellwachs Paper Co.
 The A. Stern & Bennett Co.
 Virginia Paper Co., Inc.
 The Atling & Cory Co.
 Zellwachs Paper Co.
 Zellwachs Paper Co.
 Zellwachs Paper Co.
 Zellwachs Paper Co.
 M. E. J. A. Book Co.
 Maguire Bros.
 Zellwachs Paper Co.
 Zellwachs Paper Co.
 The Paper House of New England
 Graham Paper Co.
 Pioneer Paper Co.
 F. & E. Garrett Co.
 The Central Ohio Paper Co.
 Taylor Paper Co.
 Smith, Hamilton & Wright Co.
 E. P. Andrews Paper Co.
 R. P. Andrew Paper Co.

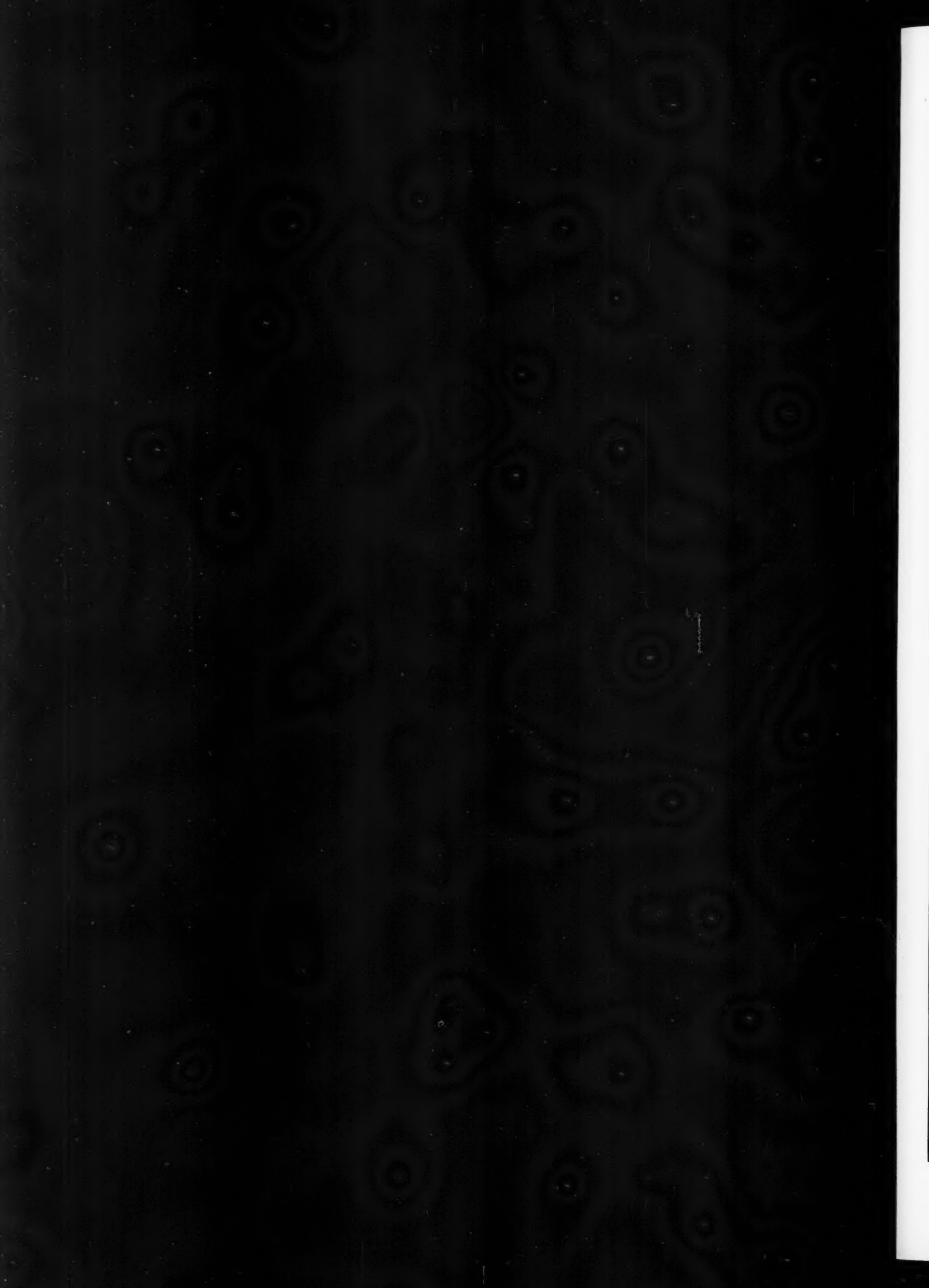
EXPORT AND FOREIGN

AUSTRALIA AND NEW ZEALAND
 CHINA AND JAPAN
 EUROPE AND BRITISH ISLES
 HIGH ISLAND ISLANDS
 SPANISH-AMERICAN COUNTRIES

Peters & Wintersmore, Inc., New York City
 American Paper Makers, Inc., New York City
 The Laidlaw & Johnson Paper Co. Ltd., London, England
 J. E. Holliman Co., Manila
 National Paper & Tissue Co., New York City



KNOWLTON BROS. WATERTOWN, N.Y. FOUNDED 1888



LINING PLATE GOTHICS

9 SIZES—ON LUDLOW SLUGS!

YOU will be interested to know of the completion of Ludlow matrices in Lining Plate Gothic in two 18 point sizes, four 12 point sizes and three 6 point body sizes.

All characters being on a slug of uniform body thickness, the extra spacing for alignment above the line, necessary with single types, is entirely eliminated. With Ludlow lining matrices, a line in two or more body sizes is set and locked up exactly like a line all in one body size and cast on a trouble-proof slug. This is an exclusive Ludlow feature.

HHHHHHHHH



L I N I N G G O T H I C

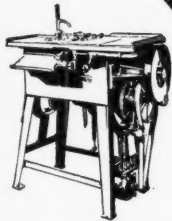
NO MORE CUTTING AND FITTING OF SLUGS, LEADS AND RULE FACES TO OBTAIN AN ALIGNMENT WITH SEVERAL DIFFERENT SIZES OF TYPE

FACES IN THE SAME LINE. LUDLOW LINING PLATE GOTHICS HAVE ELIMINATED THIS EVER-EVIDENT WORRY. MATRICES FROM ANY OF THE NINE VARIOUS SIZES MAY BE LOCKED UP

EXACTLY LIKE A LINE ALL IN ONE BODY SIZE AND CAST ON A TROUBLE-PROOF SLUG. EACH FONT WILL LINE ON THE BOTTOM, NOT ONLY WITH ALL OTHERS OF THE SAME BODY SIZE, BUT ALSO WITH

ALL OTHER BODY SIZES IN THIS SERIES
THIS IS AN EXCLUSIVE LUDLOW FEATURE

ADDED TO OUR LARGE LIST OF IMPROVEMENTS OVER THE OLD SINGLE TYPE SYSTEM WHICH WE ARE FOREVER PERFECTING FOR THE AID OF THE QUALITY PRINTER.



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Good printing is one of the most important factors in carrying on modern business. It is a vital part of the printed message. Don't advertise your own product as "Quality Printing" unless your work carries the evidence of quality.

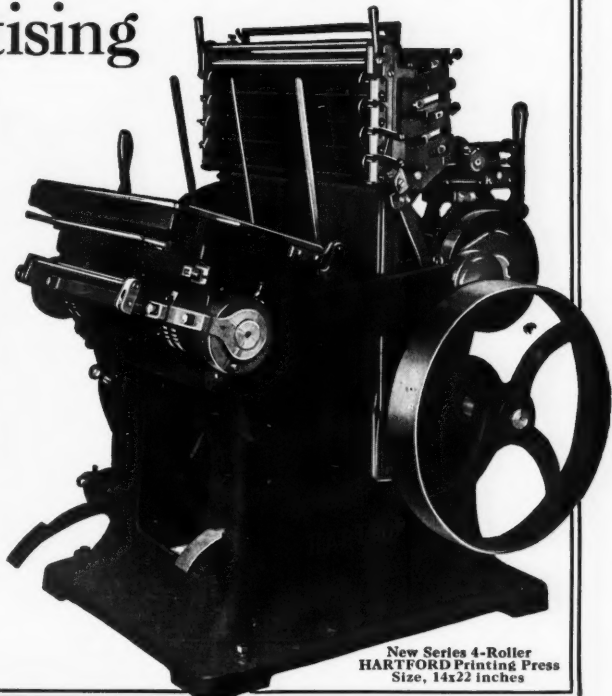
The New Series 4-Roller HARTFORD Printing Press meets every requirement of the quality printer. It has no equal or near-equal for the production of the finest Halftone, Color-plate or Letterpress work among presses of this type. It is equipped with every feature for the elimination of such problems as poor register, slurring, streaks, shadows, insufficient distribution and slow speed, common to other presses of this style, which have handicapped printers for years. Quietly and efficiently it operates at 2,000 impressions per hour. A heavy duty platen press with absolutely rigid impression, accurate register, and superfine ink distribution.

"Printed on the HARTFORD" means the realization of QUALITY PRINTING to the disadvantage of competitors trying to obtain the same results with obsolete machines of the old inefficient type.

NATIONAL MACHINE COMPANY
HARTFORD, CONN., U. S. A.

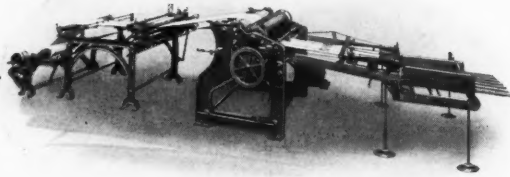
NEW YORK OFFICE: 23-25 East 26th Street

Carried in stock and for sale by GRAPHIC ARTS MACHINERY LTD.,
366 W. Adelaide St., Toronto, Canada



New Series 4-Roller
HARTFORD Printing Press
Size, 14x22 inches

HICKOK No. 3 DISC PAPER RULING MACHINE



This machine was designed for the Tablet Manufacturer. It draws the paper from the roll or web, perforates, rules on both sides at one operation, cuts same into desired lengths, counts and is received into the lay-boy. On account of its simplicity and production, it is extremely popular. It is also made so that two rolls or webs can be ruled at the same time on both sides of the paper.

THE W. O. HICKOK MFG. CO.

Harrisburg, Pa., U. S. A.

Established 1844

Incorporated 1886

SATISFACTION

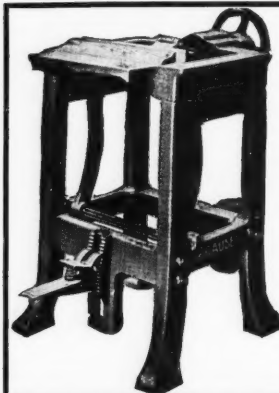
ESTABLISHED 1875

The proof lies
in a trial of the

Blomgren Bros. & Co.
SERVICE

A half century of steady
growth has given this house
a National reputation for
designing and the making
of perfect printing plates.

Blomgren Bros. & Co.
Chicago, Illinois



"KRAUSE" Job Backer

Clamping and releasing by treadle,
saving time and labor. Rounding any
book up to 17 $\frac{3}{4}$ inches.

Complete Stock of "Krause"

Book binding and paper box machinery,
paper cutters, shears, round
cornering machines, embossing, stamping
presses, etc. Complete plants.

**HOFFMANN TYPE
& ENGRAVING CO.**

114 E. 13 St., New York City

Morgan Expansion Roller Trucks

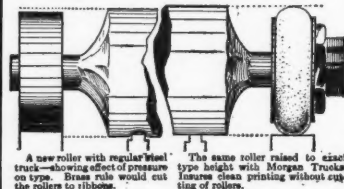
for JOB PRESSES

They Expand — They Contract
and are Noiseless.

They Save 50%

Prices at your Dealers:

8x12 set of 6 C. & P.	\$ 7.70
10x15 " 6 "	7.70
12x18 " 6 "	8.80
14x22 " 8 "	11.00
10x15 " 6 Golding No. 7	7.70
12x18 " 6 Golding No. 8	7.70
12x18 " 8 Golding No. 18	8.80



A new roller with regular steel truck—showing effect of pressure on type. Brass rule would cut the rollers to ribbons.

The same roller raised to exact type height with Morgan Trucks. Insures clean printing without cupping of rollers.

WRITE FOR USER REFERENCES
HALF THE INK CAN BE SAVED

Morgan Expansion Roller Truck Co.

Ask your dealer or send direct. 1816 Whitley Ave., Los Angeles, Cal.

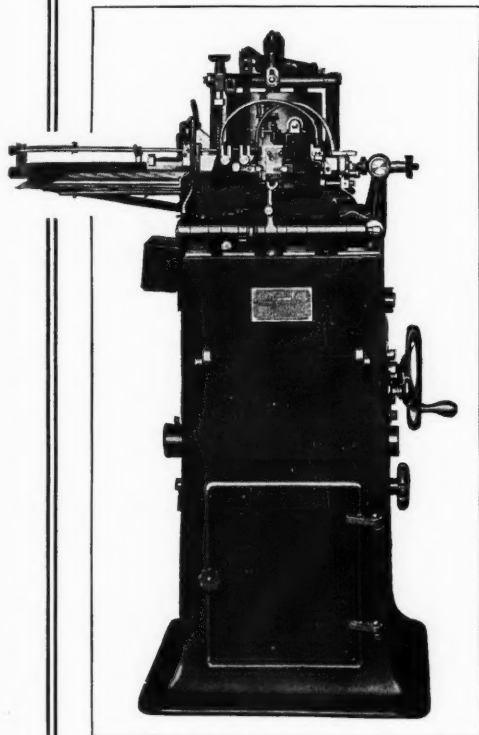
Proposals for Printing

PROPOSALS FOR PRINTING are invited for the printing and furnishing of all blanks and printed matter to be used by the Society during the coming year and for the printing of "Monthly Tidings;" also for the furnishing of lodge regalia, pins, etc., for the year 1923. Detailed information with specifications and conditions will be furnished on application. Bids will be opened in May, 1923.

MARY E. LA ROCCA, *Supreme Guardian*
DORA ALEXANDER TALLEY, *Supreme Clerk*

SUPREME FOREST WOODMEN CIRCLE

W. O. W. Building, OMAHA, NEB.



The Thompson Type, Lead and Rule Caster

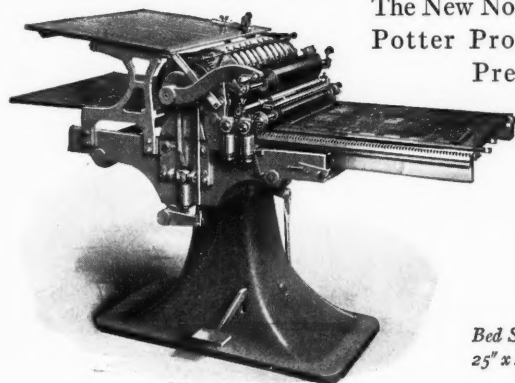
The only machine that makes the equal of the best foundry type at *one-third* its present cost, from linotype, intertype or our own matrices.

Simple in construction, easy to learn and easy to operate

Type, borders, quads and spaces, 5 to 48 point; leads, slugs and rules, 2 to 12 point automatically cut to any length; *all* from one machine.

Thompson Type Machine Co.
223 W. Erie Street, Chicago

The Press *for* Many Uses



The New No. 3
Potter Proof
Press

Bed Size
25" x 25"

It is more than a proof press, even though it handles the smallest tied forms with the speed of any proof press; it is a small printing press. Its accuracy of impression and register, its inking device and means for quick accurate feeding of sheets, make it adaptable for printing small run jobs economically and with proper regard for quality.

Operations may be speeded up when pages and large forms are to be broken up for color for foundry or presses. Advanced proofs and dummies for catalog covers, title or style pages can be proofed on stock of job and in colors to lend important aid in selling effort.

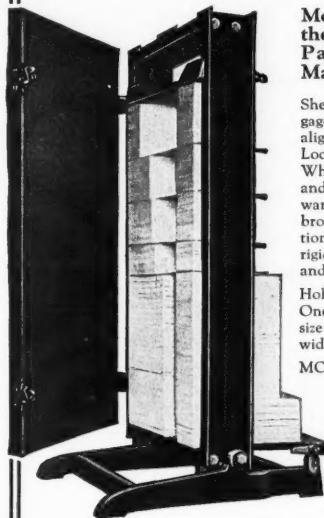
An illustrated circular enumerates other valuable uses that keep step with present day requirements. It will be mailed upon request.

HACKER MANUFACTURING CO.

320 South Honore Street

CHICAGO, ILLINOIS

The Improved Plate-Lock Padding Press *Patented*



Most practical device on the market for doing **Padding or Blocking.** Made entirely of metal.

Sheet Metal Locking Plates engage side frames, hold paper in alignment and prevent it falling. Locking Head compresses paper. When loading, door is closed and locked, press inclined backward to make joggling easy, then brought to perpendicular position, door opened, presenting a rigid even surface to apply cement and cloth.

Holds sheets up to 14x 18 inches. One or two piles, according to size of sheets. (Presses 24 inches wide in preparation.)

MODEL E, six feet high, fastened to wall or post by supporting brackets, 1,000 to 40,000 sheets at one loading.

MODEL F, 42 inches high, sets on low bench, 1,000 to 20,000 sheets at one loading.

Send for Illustrated Circular

Manufactured and Sold by

Joseph E. Murphy Company
South Lancaster, Massachusetts

ALSO SOLD BY TYPE FOUNDRIES AND DEALERS



The MONITOR Extra Heavy Power Perforator is built in four sizes, 24", 28", 30" and 36". We also build the MONITOR Standard Perforator in the following sizes and styles: 12" Hand Power; 20", 24", and 28" Foot Power; 24" and 28" Power. All these machines punch the round hole perforation.

ENDURING QUALITY

Many MONITOR Perforators manufactured more than twenty years ago are still in operation and will continue to give good service for years to come.

The New Improved MONITOR Die will tend to make our present machines give even longer service.

All MONITOR Perforators are fully illustrated and described in our booklet No. C-1-27. Let us send you a copy.

Latham Machinery Co.

Builders of Bookbinders' Machinery for over 35 Years

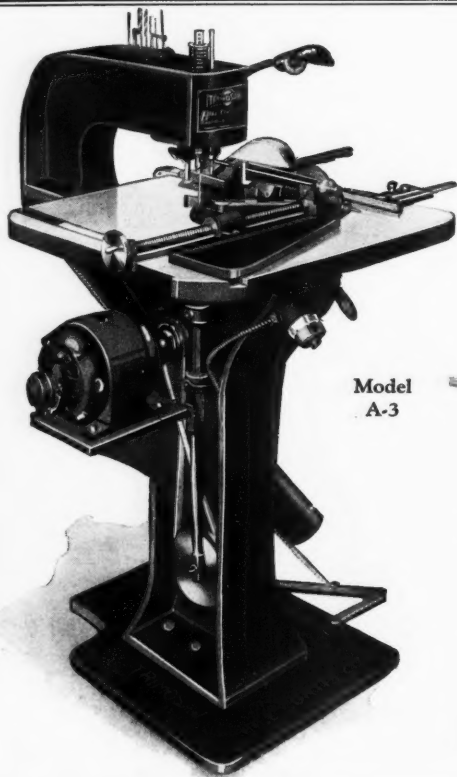
1153 Fulton Street
CHICAGO

Boston
531 Atlantic Ave.

Philadelphia
Bourse Bldg.

New York
45 Lafayette St.

MONITOR Machines are carried in stock by
Graphic Arts Machinery Ltd.,
366 West Adelaide Street, Toronto, Canada



Model
A-3

TRIMOSAW

SIMPLE
VERSATILE
ACCURATE
FAST

The Trimosaw will Saw and Trim in one operation. Mitre 16 six point rules both right and left hand at one time, making four complete borders. Jig Saw to an absolutely straight line. Drill, Route, and Plane Type High.

These and many other operations are done with greater speed and accuracy on the Trimosaw than on any competing machine.

Ask for Proof From Printers.

The Trimosaw is Guaranteed for five years.

HILL-CURTIS CO.
MAKERS OF HIGH GRADE SAWING MACHINERY
SINCE 1881
KALAMAZOO MICHIGAN

Peerless Type Cabinet

One of the many designs of cabinets from our complete line of high grade composing-room equipment.

**THE CARROM
COMPANY**

Manufacturers of Wood Products

LUDINGTON, MICHIGAN



No. 12011

WESEL

DRY MAT PROCESS

*An Efficient Method of Stereotyping
that any Printer can afford to install*

The Wesel Dry Mat Process is economical to install and both simple and economical to operate.

Initial investment for complete equipment is less than \$1000; and think of the saving and the convenience of duplicating forms right in your own plant.

Skill is not required. Mats come to you ready-made. It is possible for a boy to make good casts—and to produce a plate requires no longer than 5 minutes.

*Investigate the Wesel Dry Mat Process.
We will be glad to tell you more about it.*

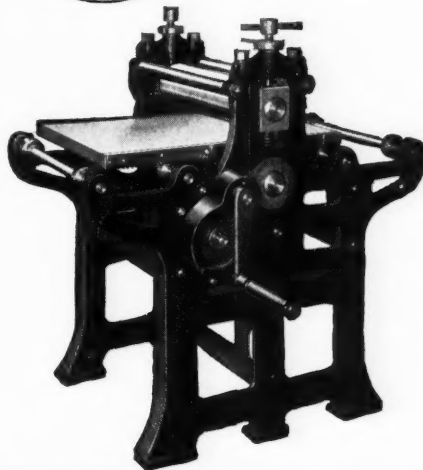
F. WESEL MANUFACTURING CO.

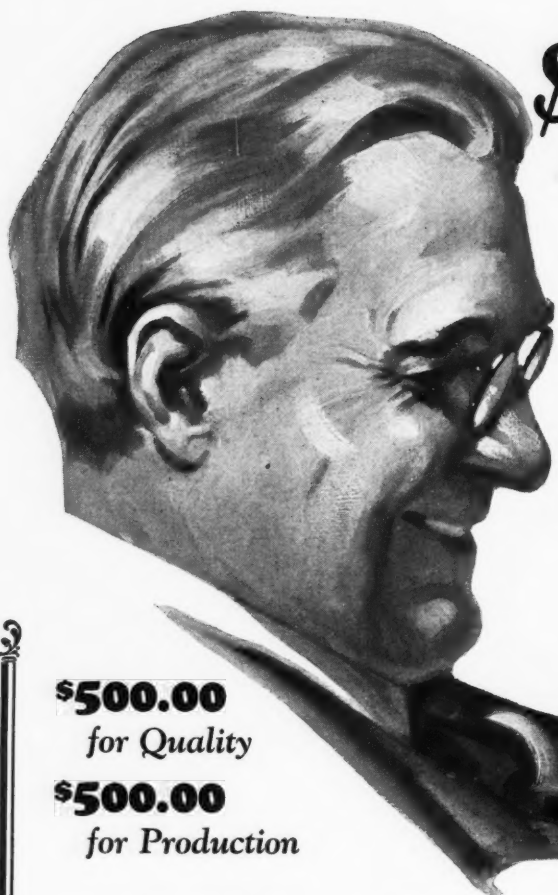
72-80 Cranberry Street, Brooklyn, N. Y.

Chicago Branch: 431 S. Dearborn Street



The equipment for the Wesel Dry Mat Process includes Humidor, Hand Matrix Rolling Machine, Scorcher, Casting Box, Metal Furnace and the imported Premier Dry Mats. Below is the Wesel Hand Matrix Rolling Machine.





\$1,000.⁰⁰

in cash

PRIZES!

\$500.00

for Quality

\$500.00

for Production

Miller Pressmen's Contest

The **Quality Group** provides \$500.00 in cash prizes and Miller Merit Certificates for Quality, to pressmen operating any size Miller-Fed C. & P. Presses, for best specimens of Miller printing produced between April 1st and June 30th, 1923.

The **Production Group** provides \$500.00 in cash prizes and Miller Merit Certificates for Production, to pressmen operating any size Miller-Fed C. & P. Presses, for best Miller production records established between April 1st and June 30th, 1923.

In addition to these awards, a Miller Quality or Production Certificate, suitable for framing, will be given to each plant owner whose pressmen win either a cash prize or a certificate for either Quality or Production.

All work will be judged by these five prominent men in the printing world:

Mr. E. F. EILERT, President Eilert Printing Company, New York City.

Mr. FRANK H. ABBOTT, Jr., President Sunset Press, San Francisco.

Mr. HARRY HILLMAN, Editor *Inland Printer*, Chicago.

Mr. THOS. H. DUNWODY, Director of Technical Trade School, Pressmen's Home, Tenn.

Mr. T. G. MCGREW, Superintendent U. T. A., School of Printing, Indianapolis, Indiana.

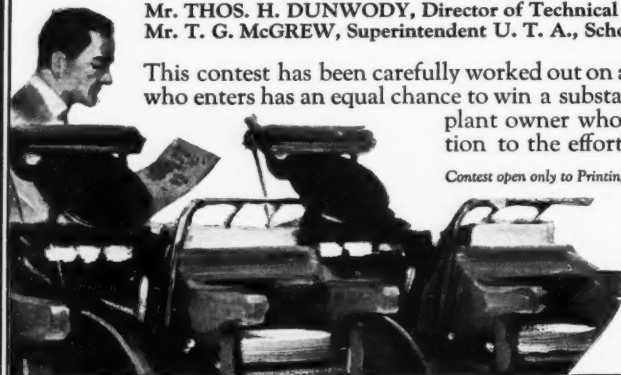
This contest has been carefully worked out on an absolutely impartial basis. Every pressman who enters has an equal chance to win a substantial cash prize or a Miller Certificate. Every plant owner whose pressmen compete will benefit in proportion to the efforts put forth by his employes.

Contest open only to Printing Plants operating Miller-Fed Presses purchased prior to March 15, 1923.

(Write today for complete details, entry blanks, etc., mailed postpaid on request)

CONTEST DEPARTMENT

MILLER SAW-TRIMMER COMPANY
PITTSBURGH, U. S. A.



DOUBLE PRODUCTION

No Increase in Machine Units



*The MILLER
Ideal Unit*

THINK what it means to you printers who are operating your plants under *obsolete hand-fed conditions*, when by the simple, safe investment in **MILLER AUTOMATIC FEEDERS** you at once *realize dividends of from 50 to 100 per cent increase in production*, with no increase in machine units and the assurance of a saving of anywhere from 25 to 50 per cent in operating costs!

If you really *have had your fill* of disappointments, traceable to the unstable human element of hand-feeding, *there is a way out*. The answer is:

MILLER FEEDERS

Thousands are using them, why not you? Your request will bring full particulars, prices and terms—explains how you can put **MILLER FEEDERS** on your payroll, and let them “*pay as they earn.*”

Miller Saw-Trimmer Co.

PITTSBURGH, U.S.A.

Branches: Atlanta · Boston · Chicago · Dallas
Detroit · Los Angeles · Minneapolis
New York · Philadelphia
San Francisco



THE INLAND PRINTER

*The Leading Business and Technical Journal of the World
in the Printing and Allied Industries*

HARRY HILLMAN, EDITOR

Volume 71

APRIL, 1923

Number 1

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PUBLISHED MONTHLY BY

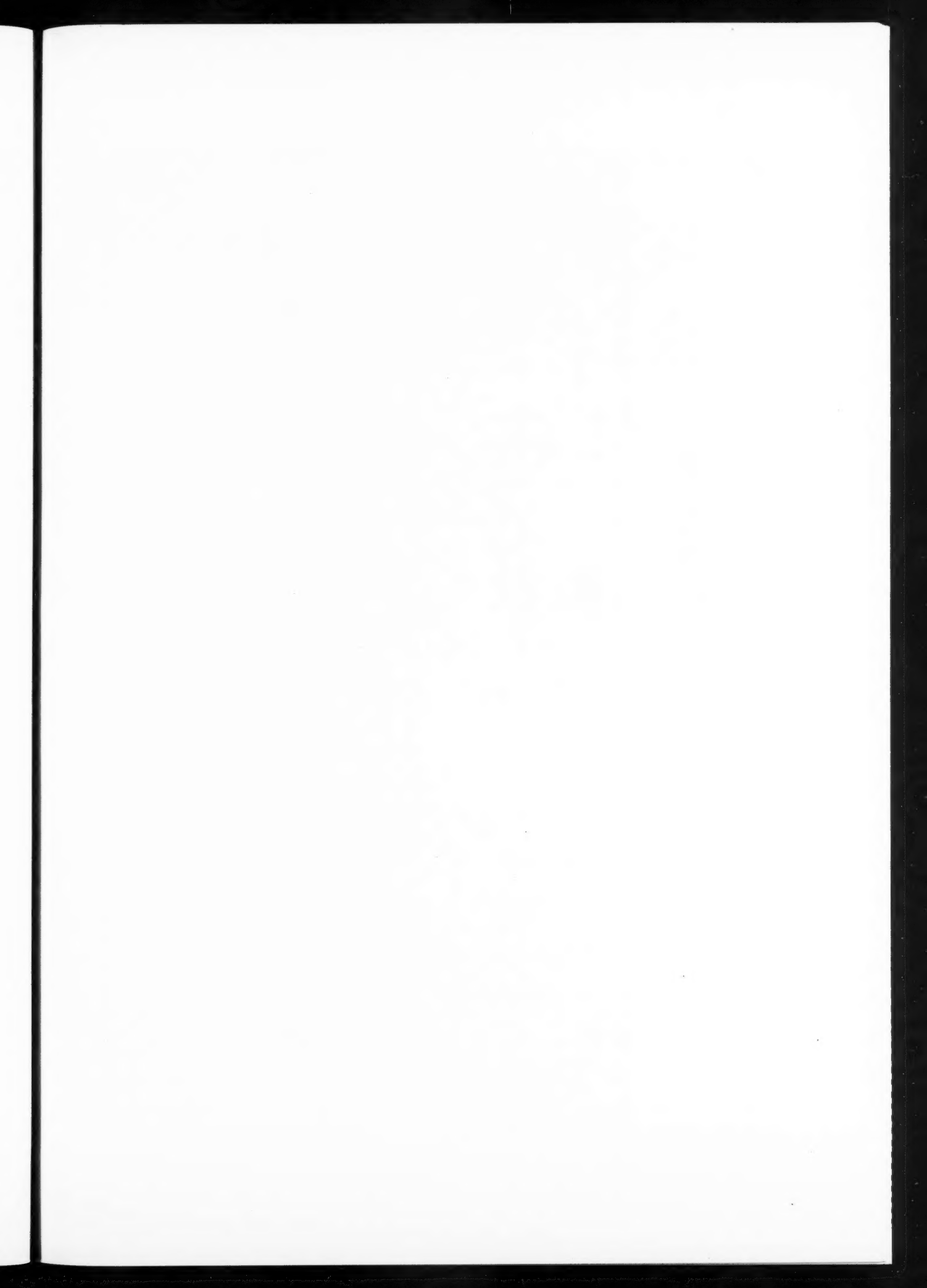
THE INLAND PRINTER COMPANY

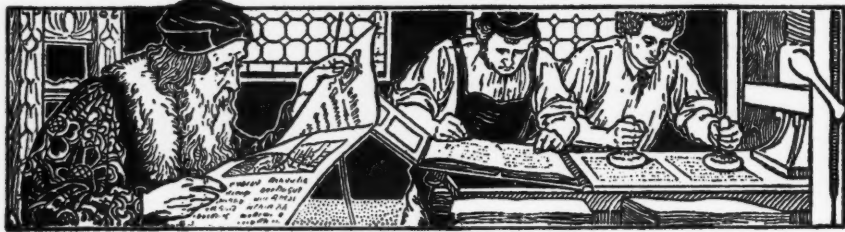
ELDON H. GLEASON, Advertising Manager 632 Sherman Street, Chicago, Illinois, U. S. A. CHARLES R. BEERS, Eastern Representative
New York advertising office, 41 Park Row

Address all communications to The Inland Printer Company

TERMS: United States, \$4 a year in advance; Single copies, 40 cents. Canada, \$4.50 a year;
Single copies, 45 cents. Foreign, \$5 a year; Single copies, 50 cents.

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LET us never forget that there is a higher profit than mere money; that the doing of good work, and the spreading of constructive printed literature, often has a value immeasurable in dollars. Let us put into our work that spirit which makes for those larger benefits to mankind which can come only through right thoughts widely disseminated, and honest work done for the love of honest work.

Charles Francis in "Printing for Profit."



LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

VOLUME 71

APRIL, 1923

NUMBER 1

Putting the Tunes of House-Organs Before Prospects

BY CLARENCE T. HUBBARD



WE have all heard the statement that "Music can soothe the savage breast." As to its truthfulness we willingly leave that to its author, but that the "tunes" of house-organs possess powers which will "soothe the customer" and bring many encores in the way of new business echoes is an established fact.

House-organs are a recognized part of direct-by-mail advertising, and like all other forms of advertising, they depend in a big measure on the efforts of the printer. House-organs have meant *more business* for printers, but that still *much more* remains to be secured from this source is very certain.

There are three distinct types of house-organs which the printer can solicit. First — The house-organ which is distributed by a corporation, an individual or a firm to customers in the effort to stimulate interest in their services or goods. Second — The employees' magazine or house-organ which is issued exclusively to the employees of a house for the purpose of cultivating efficiency, good will and further interest. Third — The special house-organ which is sent to all salesmen and field representatives in the endeavor to inspire further effort on their part in the way of production of business, collection of bills, or increased service. Many firms use all three types of house-organs, while others use but one.

All firms large and small with very few exceptions are good prospects to be sold on the house-organ idea, and in this endeavor the printer is being well aided and abetted by the many magazine articles and other appeals which are constantly being made in favor of

these publications. Many live printers have greatly increased their business in the solicitation of house-organ publications. In fact, some printers, as it is well known, have created special departments devoted entirely to this kind of work. There are many ways in which this good type of business can be approached.

The most general method and one that is well worth following, no matter how the effort is supplemented in other directions, is that of calling personally upon the executives and advertising managers of stores and firms which do not publish house-organs. This fact can easily be determined by diplomatic inquiry. Many printers, keen for response in this direction, have found it to their benefit to affiliate themselves with advertising clubs and similar societies in their respective towns. By this means they are brought in touch with executives and others who are alert to anything which will promote the interests of their business.

Another very good way to build up house-organ response is to canvass all clubs and societies whose size would make the publication of a club paper an advantage. So many of the well known house-organs have developed from the ranks of club papers that the benefit to be derived from approaching clubs and societies on the subject is very evident. Furthermore, the printer who exercises his salesmanship in this direction will find the subject quite welcome by all societies, educational clubs, charity organizations and business associations. He will find by test that nearly all these organizations are desirous of publishing papers, frequently on a small scale to be sure, and need but the influence and persuasion of an outsider to bring the proposition to a head.

One of the best methods of influencing such societies toward this work is the showing of papers and

magazines published by other organizations. In fact, the printer who already has among his accounts the publication of a house-organ or two is in possession of good ammunition for further results. The actual submitting of samples of house-organs already being published represents evidence which prospective clubs can not overlook.

Furthermore, the ambitious printer anxious to corral more business through house-organ stimulation can do well to make reference to his facilities and service in this direction on all calendars and other printed matter which he issues. In fact, an occasional newspaper advertisement devoted to this subject is not amiss.

Several printers have found it to advantage in developing house-organ business to submit to clients testimonial letters written by publishers of such magazines. Such letters, when used locally, make quite an impression, and, as the editor or publisher of a house-organ is generally proud of his effort, the importance of this method is obvious.

Perhaps one of the very best ways of soliciting business of this kind is for the printer himself to publish a house-organ. Such a plan thoroughly convinces all prospects and customers that the printer is a firm believer in the plan he promotes, and this creates a very favorable impression. Furthermore, such a house-organ, whether large or small, accomplishes for the printer the same results that he explains will be accomplished for the prospect.

One printer in the East who has developed quite a large direct-by-mail advertising department, solicits house-organ business in a unique manner by applying the very means for which his department is created. The following is a sample of one of the letters sent to live prospects who are considering the publication of a house-organ:

Dear Sir:

Although we are exponents of the alphabet we do not market books, yet we are always on the lookout for anything helpful pertaining to the printing line. Last week I ran across a very interesting book entitled "The Worthwhileness of House-Organs," and it covered the subject so comprehensively and so clearly that we are taking the liberty of becoming a voluntary booster in the recommendation of this book to our friends.

As your firm is one which does not publish a house-organ, you will be mighty interested in the evidence this book provides. Whether or not you ever expect to use a house-organ in your business, you will find the information contained in this book worth reading.

We understand the book is for sale at local book dealers, though if you are really interested and wish to save time we shall be very glad to procure a copy for you.

As publishers of several house-organs ourselves on behalf of several local concerns, we are naturally very enthusiastic over this subject, and if before or after reading this book you desire our counsel in any way on the subject please feel free to get in touch with us at any time. Yours very truly,

A letter of a similar type, one that radiates genuine enthusiasm and offers something unique and well worth consideration, although designed for the purpose of attracting the interest of clubs and societies toward the publication of a house-organ, is the following, which is an excellent example of what can be done in the stimulation of business through direct-mail effort:

Gentlemen:

No matter how enthusiastic your members are they can not "remember everything." They may keep the next meeting well in mind and forget the basket ball game, or they may go to the basket ball game and forget the bowling.

Again, they may do all these things and still forget to pay their dues!

How frequently this happens!

The activities of a live club or society are so numerous that to gain the best response from all members some definite and regular means of gaining their attention must be applied. The answer is in the solution of this problem as found by other organizations — in the publication of a club paper.

Such a paper issued monthly, bimonthly or quarterly, tends to keep alive all club activities by reminding the members of everything that is going on. Club papers have been found very useful in the building up of membership, the collection of dues, the stimulation of attendance at meetings, the cultivation of good will, and in the boosting of things in general.

As actual publishers of house-organs for other clubs and societies we know this to be very true. The expense is really nominal. The work is not difficult, as the very activities of a society furnish enough material.

We would recommend the opportunity to place before your committee all the necessary and interesting facts, either here at our office or anywhere you might designate. May we have the pleasure of knowing how your club feels about this matter?

Yours very truly,

The printer who wishes to work up business through such mail methods will do well to follow the plan of directing special letters which in their appeal are designed to promote the particular type of house-organ the prospect might be interested in. The two previous letters illustrate mail appeals on behalf of the club paper and the general house-organ, while the form letter following demonstrates how a mail appeal can be keyed to arouse the prospect's interest on behalf of an employees' magazine:

Dear Sir:

The daily events on board ship are always entered in the "Log." The minutes of a business meeting are always recorded in the "Secretary's Book." The proceedings of court matters are always chronicled by a stenographer.

Why?

Legal reasons to be sure — but also for *reference purposes* and very importantly so. The importance of such events are well worth recording for the information of others.

So are the daily events of your organization. The things you do for your employees are worth publishing, as well as the things you would have them do.

The personal achievements of your workers are worth making known for the inspiration of others. The news of your various departments furnish an opportunity to further stimulate loyalty. In fact, there is no end to the good things a regularly published employees' magazine can do for your organization.

As service printers it has been our pleasure to publish and counsel several firms and societies in the issuance of house-organs and employees' magazines. In this effort, which is being followed by nearly all concerns, we feel our experience can be of assistance to you.

May we have the opportunity of presenting facts to you without in any way calling for obligations?

Yours very truly,

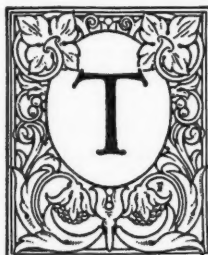
To supplement the above type of effort, one printer who is keen for new business places his appeal to corporations for the publication of house-organs in the form of a resolution which can be easily submitted to the corporation's executive committee or the body in charge of such matters. This he has found to be effective.

Other printers have found that house-organ business can be cultivated by persuading the prospect to enter the plan on a small scale, such as using house-organs in the form of blotters once a month, or in the periodical issuance of some small leaflet or a one page letter. Whatever suggestion the printer makes should be attractively presented; it must be arranged so it will convince the prospect and sell him the idea.

That there is much business in this direction for the progressive printer is but a matter of personal demonstration once the printer seeks this class of business in a vigorous manner. The outstanding feature of all such solicitation is the fact that the printer is not just selling something which will benefit himself, but something which if properly carried out will prove a good business getter for the prospect.

Thorough Proofreading

BY ARTHUR PEMBERTON



OPNOTCH — perfection!" said the enthusiastic master printer, picking up the folded sheets, one by one, for a careful inspection. "The mechanics of the book I could have guaranteed—but, oh, that proofreader! Not a flaw; I'd give a thousand dollars for the secret." There is almost always an aspect of mystery

about well considered, standardized, successful proofreading, when a book comes forth with finely proportioned pages, finished as to typographic effect, exact in punctuation, correct in every minor matter pertaining to orthography and the mother tongue. No matter what a man may think, able work is not the product (entirely) of one brain. Coöperation in the highest degree is necessary; environment is powerful; a certain element of known appreciation enters; system and routine play a part; sunshine, even, is a factor. Management, mode of operation, formulas, rules, can only to a certain extent insure perfect production; back of all forces, pervading every mechanical operation, is man's nature, man's wisdom, man's merit.

Many influences play upon the corrector. After all, he is only a recorder or at best an arbiter, aside from righting what is grossly wrong; it is his duty not to decide what is good usage, but to know—and carry out—the very best usage of his day and hour. Let us assume that the scribe is lord of himself, knowing always how to make his varied and vivid powers harmonize and work in unison; there must be, as well, firm, far-reaching mental overlordship of coworkers—taut leash upon the keen and eager, and a slight snap over the dull wits.

That highly debatable question, "Is there system in proofreading?" will last till the world's end. It looks haphazard; with a certain class it is so proved; as any large proportion of error comes in about fifty pages at the end of a volume, we may say proofreading today is an obstacle race or a four-forty-yard dash of the "get-there-quick" variety. (In some cases it is weeding a ten-acre lot where tares far outnumber the wheat blades.) To many natures reading is a prayerful process—they have gages and measures, scan every letter and point, "tote-up" all quotations and parentheses, and carefully check headlines and folios.

Not all of us are patient plodders, or watchful waiters, or even happy hit-or-miss artists. Though we may be hundred per cent Americans, the world seldom gives us above ninety-five on professional attainment. Then, like others, we subdivide into old and young, adaptable and wilful, strenuous and lymphatic, perceptive and—percussive: to sum up, into conservative or radical. Some proofreaders are unable to "register"—our training and qualifications do not "tell"; Eliot, of Harvard, has said: "Few Americans can hear straight or see straight. We must transform our educational system, get away from the 'herd impulse' and release individuality."

It is one of the world's ways, decidedly to take environment into account. Courts, schools, society admit this factor—seldom is a harsh judgment put forth. May we not then plead, in the great mass-meeting of public opinion, for mercy on us, vassals of the Fourth Estate, whirled in the limbo of noise, gas, dust, wheels and endless chatter, flaunted upon by flying pennons of galley proof? We toil over acres of earth, hell, purgatory, to receive a tiny pinch of paradise in a small brown envelope.

To the familiar, "What do you read, my lord?" we can surely thunder back "Words, words, words!" Such specimens! Not alone "normalcy" and its somewhat logical followers, "balancy" and "formalcy," but a rabble-rout with queer countenances, straight from Mongrelia—bourrelet, vug, gossan, leno, sley, coolant, shikimic, resaca, comether. So shift a throng to remember (and identify) we are apt to invoke Uncle Remus: "De size ob de hat am not de medjer ob de brain."

When the sentences are terse
And the paragraphs seem fierce,
And the sequence is so sad
It takes all the brain we had.

When we emerge from emaciated essays, paid-up prayers in the magazines, stock jobbers' schemes of gold from clay-banks, verse of the freest length, breadth and aroma, poisonous "tabloids," skittish parodies, "daown East" dialect, proof o' types that nick like Nick Carter, fulsome political boosts—then it is perhaps best the evening cup of tea shall truly soothe but not inebriate; for we're at that stage already.

But even though we tread a Dismal Swamp, there must be a scheme for eye and brain, some well arranged

system for our steps and a fairly chosen trail over the best of the bog. Always must come some orderly procedure — a simply followed straight and narrow path. "There is offered to every mind its choice between truth and repose. Take what you please — you can not have both." It sounds very trite to say that the first element in any system is the "will to do"; put into the vernacular, "push." By this very plain idea one may sweep the world; will is the north pole, action the south.

The next factor is singleness of purpose. For the moment, regard the current piece of work as a classic or a last vision of print upon earth. Criticize it sparingly — get it exactly like copy first, then suggest the fewest possible emendations. At this stage note harmony, proportion, paragraphing, balance; analyze its effect upon yourself, the status of the pamphlet or chapter as a whole.

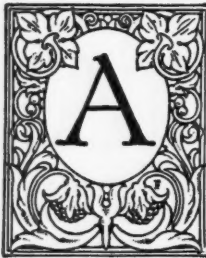
This having been done in rather a rapid way, yet with the keenest possible hold upon the meaning, go through it quickly again for errors in workmanship. Many may have been noticed, and a dot or stroke made; perchance the first glance revealed omissions or "doubles." These are easily taken care of by the copy: such reading must be done strictly by comparison or reading of manuscript. Having marked all bad typography, there remain only heads, folios, footlines, and the connection of preceding or following matter to be verified.

A careful revision of the author's galleys will add a crowning touch to our system. This furnishes the equivalent of three "first readings"; no time has been lost, for safety has been won. I may add that a mixture of methods is unwise; we shall surely lose literary values and sequence by stopping in the first process to extend corrections other than those necessary from the larger point of view (usually these will be expressed as queries); in the second, more minute examination, slight grammatical errors — overlooked — are often marked, which is quite justifiable.

A reader will find nothing so helpful towards an editorial position as this quick study of an author's writings, apart from any idea of type changes. One will note many cases of ambiguous expression, repetition, tautology, misquotation, anticlimax — and will soon have the good judgment not to question whims, oddities, harshness, or small peculiarities of style that a literary man sometimes makes his own. You have not skimmed the surface, but have delved deeply into the substance, quite as an analytical chemist distinguishes yellow pyrites from gold or reveals arsenic by vapor on a mirror. You may not be permitted to edit an essay or poem, but it builds up power to know of a surety that you *can* do it. All added ability tells in the end; work takes on new interest, stumbling-blocks vanish, difficult problems are easier of solution. Breadth of knowledge brings serenity of thought for the task of today which forecasts the future.

Why Good Country Printers Are Scarce

BY ALBERT ABBOTT



It is generally known, printing has been taught in the public schools and other institutions for a number of years. And yet employers claim there is a shortage of competent help. When a youth is asked: "What are you going to be when you grow up?" before answering he does not have to go through a mental list of the persons he knows who will give him a job, but he thinks of the vocations taught in the schools. It is much easier now to learn a trade, but even so, help is scarce. There must be a reason for this. Let's find it.

A large mercantile establishment in Los Angeles, dealing mostly in high-class household and office furniture, advertised for a compositor. The employment manager informed me that they "received a million answers." At the same time that these "million" printers applied for the position mentioned, the Southern California Editorial Association was holding a convention in Los Angeles, and the paramount topic of discussion was the lack of country printers. To remedy the shortage, it was the opinion of the convention that printing should be taught in the high schools in rural districts. At the very same time these editors were

bemoaning the scarcity of printers, a "million" compositors applied for a job on the street where the editors were assembled. In traveling over the country for a number of years past, I have met many ex-printers. It seemed more printers were employed at other trades than were employed at printing. There is a reason for these ex-printers, for these "million" printers applying for one job, and for the lack of country printers.

The furniture house referred to maintains a large printing plant for its own large volume of printed matter, and for the production of printing for the patrons of its large office-furniture department. This particular plant in the Los Angeles territory is acknowledged to be par excellence. Because everything connected with the establishment is of the highest order, most every printer in southern California would like to be employed therein, and it has a vacancy only once in a period of years. Various well known welfare features of industrial betterment are in vogue in all departments.

I have learned from the ex-printers I have met in my travels that they quit the printing business because of the unsatisfactory conditions connected with the trade, and not entirely because of wages. In fact, many of them are receiving less money, but they prefer to work where there is no dirt and grime. Many of them

are real artists at the printing trade, but they don't like the lack of attention given to the conditions in ninety-nine per cent of the shops. Consequently, being artists by nature, they seek a livelihood where the irritations of working are minimized. When an opening in the printing field is advertised by a firm that maintains its conditions of employment at the highest degree of perfection, printers make an effort to get back into the business. There are any number of firms scattered over the country which prove that a printing establishment can be operated to a maximum of physical and mental comfort in behalf of the artisans.

The conditions of employment in the country printing offices are most appalling. I have worked in all parts of the United States, and have met the country printer everywhere. Very few of them complain against the lower wage in the small places, but they all say they don't like the conditions in the offices, nor the living conditions in the towns. One of the annoying features of trying to get established on a country job is the dirty towel proposition. There is nothing that is so conducive to keeping a printer contented with his job as plenty of soap, water — the hotter the water the better — and plenty of towels. These necessary adjuncts to modern, efficient production should be provided by the office. When so provided the worker feels better, does better work, and when he leaves the office at the close of the day's work he feels clean and has a more kindly attitude toward his job and his employer. A printer doesn't get so easily dissatisfied with country work when these conveniences prevail.

Another thing annoying to the printer is the matter of drinking water. It is aggravating to a new printer on the country job to learn he has to supply his own glass. Very often the water is unfit to drink, and the consequence is that the employee does not get his natural thirst appeased, gets restless, and finally, one thing leading to another, he hikes off to the big city. The toilet proposition is the most disgusting of all. As a rule, such facilities are unspeakably insanitary. If they ever had a chance to be of modern construction, neglect of upkeep has overshadowed it.

When a printer in the city hears and reads about the movement "back to the country towns," he gets a notion in his head that he would like to live in such a wonderful place. He secures a job without first investigating. He soon begins to wish the boss would put screens on the dilapidated windows and doors — the fly pest is intolerable. It is no pleasant matter to have to slam inky hands to one's face and head throughout the summer. To enjoy working in this manner is not possible. In the winter it is insufficient heat. Printers are supposed to have an artistic nature, and artists are supposed to be temperamental. Hence, the things that irritate should be obliterated in order to receive a maximum of efficiency from the artist employed.

In country printing offices light and ventilation are not always scientifically provided for, notwithstanding the fact there is an abundance available. A printer made in the schools has a smattering of knowledge of other things than printing, and illumination and venti-

lation may be two of them. He notices the unhealthy, unscientific arrangement of devices for light and air supply, and instead of saying anything about his discovery he begins to think of the big city modern plants. He will eventually go to the city.

The dirt and filth that accumulate in country printing offices are items that are irritating to one who has worked in the modern city plants. The reason for not sweeping the floor regularly is hard to understand, unless it is that a country printer is expected to put up with any old thing. But country printers of the modern type are not doing that. To hold the country printer on the job these days, personal efficiency factors should be given more serious attention by employers than in the past.

The remedy for the ills that are killing off the country printer is obvious. The question of expense may be offered in rebuttal, and if expense is the deciding factor a scarcity of country printers will always be the rule.

Another personal efficiency phase overlooked by the employer who wants another man to come to the country and work for him is the provision for personal comforts of the employee away from the shop. A place to sleep and a place to eat is often a vexing problem to the newcomer in a country town. In the cities it is not so bad. In the cities one can always see signs announcing "Hot and cold running water in every room, steam heat, baths." In the country "living" quarters are on a par with the usual conditions in the country printing offices. A furnished room that contributes to the personal efficiency of the modern youth is hard to find in the country town. The employers' ignorance of suitable quarters for the new country printer indicates a lack of knowledge of living conditions in their "home town." A place for meals is not so hard to find as comfortable sleeping quarters. But the price of eating is high, higher than the average country printer's wage warrants. Why a printer in the country doing the same amount and the same quality of work as the printer in the city should receive lower wages is hard to understand, after years of experience in both city and country. It costs more to live in the country than in the city when one takes into consideration what one gets. The quality of eggs and milk may be better in the country than in the city, but the quality of amusements and other recreations is not. The theaters are mediocre. Some rooms — in fact, most — are merely places to sleep in, not to live in. The country printer has a hard time of it trying to keep personally efficient when he has to contend with the lack of two sets of efficiency-making factors that tear at his personal equilibrium, namely, those not supplied by his employer and those not supplied by the town.

The printing fraternity is entirely different from what it was previously to fifteen years ago. The men are aware of the many inventions which have come into vogue and which contribute to the personal and industrial comfort and welfare of human beings. Improved machinery, shorter hours and higher wages are industrial betterments. Invention and science have produced

many conveniences that enter into the personal lives of the modern human. So, when a supposedly intelligent and well informed industry like the country printing business fails to consider these modern necessary conveniences in connection with the modern artizan, that industry will have a shortage of help. The generation now taking command has grown up enjoying

comforts and conveniences that the past two generations scarcely dreamed of. But the equipment, conditions and conduct of a major portion of the country printing offices are the same as they were two generations ago. The remedy for lack of country help is to make the country office attractive, not repellent; to make the country life livable, not irksome.

Make the Customer Sell Himself

BY ROBERT FALCONER



HERE is no use of your coming to see me. I tried your concern once and I was not satisfied with the results," said the manager of a good-sized plant to the new salesman. "I don't see why they sent you to me. They know that I don't want anything more to do with them." This did not seem like a very good beginning, but this new salesman had to make good. He had made something of a reputation with other concerns which he wished to maintain. He also saw that if he could make this man a steady customer it would be a feather in his hat.

He began to study this man carefully, and learned that the former salesman who had succeeded in securing a small order had not given the manager as much credit for his ability as he thought he deserved. The manager was a man who had worked his way up from an apprentice to full charge of this manufacturing plant, and while the plant was not very large, he did the buying as well as the supervising; in fact, had almost complete charge of the business.

The new salesman learning these things ceased to try to sell, but rather laid his plans to make his prospect buy. Accordingly, he gave him all the information he could and showed real regard for his business management. He let him know that when he wanted to buy, every bit of information which would aid him in making the right purchase would be given to him, but that the judgment of no mere salesman would be forced upon him. This was a rather slow process, but a day came when a telephone message was left at the office to have this salesman call. He found that there was a good order ready for him. In addition, this manager went into some detail in regard to his future plans. He explained just what he wanted and why. All these plans and all these reasons given to the salesman were those which the salesman had given to the manager in the course of previous conversations. The manager, however, considered that he had thought them all out himself. He was convinced that he was buying rather than being sold. He had grasped the proposition so thoroughly that he felt it was his own, with the result that this job proved entirely satisfactory to him and he became a regular customer of this enterprising and tactful salesman's company.

Most people would rather buy than feel they have been sold. When they feel that they have had little more to do with the order than to sign their name on the dotted line they have a sold feeling which is likely to lead to dissatisfaction and complaints. It is for this reason that it is safer to let them buy than to sell to them. When this is done also the customer is a better customer. He is better satisfied, he increases his purchases at a more rapid rate, he has a greater desire for the services or goods sold.

The reason more business men do not use a greater amount of printed matter and use it more intelligently is that they have not been given enough information in regard to printed matter and the right way to use it. It is more important now than it has ever been before that these men be given the right information, that they be taught to buy intelligently and not merely be sold. Today there is almost an abnormal demand for printed matter, but all of it is not being used in the most effective way. Some of it is being used wastefully. The day is coming when business will not be so good, when there will not be so great a demand for everything that one has to sell. When that day comes, business men are going to economize; they are going to cut down on those expenses which are not giving the best returns. They are going to buy and buy exclusively; they are not going to allow salesmen to sell to them.

To prepare for that day, it is necessary to give these men the information which will cause them to buy, which will do away with the necessity of selling to them. It is really remarkable how much the demand can be increased and how steadily it will be maintained through good times and bad times for any article or service which people have been taught to buy and which is not merely sold to them.

There are magazines having wide circulation and high advertising rates which are practically not selling any advertising today. Their advertising salesmen are acting more as advertising counsel than as advertising salesmen. They will not accept any advertising unless there is every reason to believe that the advertising will pay the man who buys it. Those magazines are prosperous. They prosper because advertisers have been taught to *buy* space in these publications. The advertisers do not feel that they have been sold the space.

When these advertisers decide to cut down appropriations, when they decide to use fewer mediums, it

is those which they feel the advertising solicitor has sold to them and which they have not bought as the result of their own better judgment which they will cut off the list. They retain those which they feel that they have really bought.

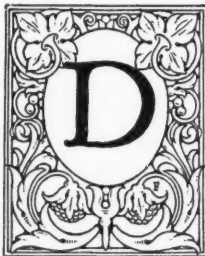
Since it is information that creates real desire, the salesman needs to be as much of a teacher as a persuader. A good persuader may secure quicker results, but a good teacher can secure more permanent results. The voters who are responsible for voting this country dry were in a great many cases taught a great deal about the evils of the liquor business and of the bad effects of the use of liquor while they were boys and girls attending school. It is not likely that they would

have voted as they did if they had not received this information. The mere powers of persuasion would not have availed.

The reason advertising is so effective is that it teaches people. Those concerns which through their advertising and sales work have given their customers and prospective customers the most information are those which have been most successful and have entrenched themselves most strongly in the favor of their patrons. Today advertisers are coming more and more to give trustworthy and helpful information in their advertising. It is not only honest but it is instructive. This means more permanent and more loyal customers, which is the true desideratum of every business.

Stimulating Business for Better-Grade Printing

BY JAMES JOHNSON



DESPITE the beneficial influence and resuscitating effect the various printing trade journals have exercised on our craft, there is today, though perhaps not as widespread as a generation ago, a certain element in every city whose claim to the title of "Printers" is a presumption and a direct insult to those illustrious craftsmen who have gone before. Imagine the mental shudder De Vinne would experience were he to observe one of the monstrosities masquerading beneath the term "Printing." Imagine the sardonic grin or curling lip of Jenson, Bodoni or Plantin, as the monstrosity jarred on their esthetic tastes. Yet, were they but to cast about, such gloominess would soon be dispelled, for many a present-day job can compare favorably with their own handiwork, in some cases even setting a new pace forward.

It is the old story: Good work is seldom done in quantities, though it invariably accomplishes its object, while on the other hand, the product of so-called printers floods every nook and cranny of the city, unattractive and ineffectual — merely so much waste paper, an eyesore to all students of the craft and a waste basket monument to the crass stupidity and ignorance of the penny-wise, pound-foolish buyer of printing.

It was with some such rumination that Lionel Godfrey, of the Art Press, whiled away a few spare moments before the flat-topped desk in his well appointed office, his chair tipped back to the point of balance, his legs stretched indolently before him. Lionel gazed absently at the hotel folder which lay crushed in his grasp, while his thoughts played an elusive game of hide and seek. Gradually the dreamy, far-away expression in his eyes gave place to one of mild anger, while a furrowed brow indicated a grappling with some question that demanded intense cogitation. It was a moment thus, before his introspection was broken in upon by Searles, the junior member of the firm.

"Why the worried brow, Lionel?" he queried, somewhat facetiously. "Somebody hit you in the pocketbook?"

The older man did not reply. Merely stirring in his chair he mutely handed the much-crumpled folder to Searles. Words were unnecessary. More or less mystified, Searles allowed his eyes to scan the printed page.

"Why it's — it's the job we figured on last week," he faltered. Then, a cynical smile hovering about his mouth, he finished: "Some job. Who're the printers?"

"Printers? Blacksmiths, you mean!" A cackle of derision followed his words. "Printers? The Black & White Company did the job if that's what you mean. But this thing's got to the point where we've got to do something or quit. Here we've been plugging along for the last ten years and have had to contend with this kind of thing every day in the year."

What to do to relieve the situation Searles was at a loss to know. Helplessly, almost foolishly, he shrugged his shoulders and with palms showing, inquired: "What can we do?"

"Do? Confound it, that's what I'm trying to figure out," Lionel returned irascibly.

A pause followed, a pause in which the two groped blindly for some way out of the difficulty. The cut-throat printer lay before them and their livelihood, content only to hear the illusory hum of his presses regardless of loss. It was a problem that others than they have had to contend with. Just another progression of the hideous ulcer forever eating at the heart of the printing industry.

"To give the cure for an ailment, you must first find the cause," drawled Godfrey, once more the languid preoccupied man. "Now, who is to blame for an illness; the illness itself or the patient who has allowed himself to become run down?"

"Why — er — the patient, of course," Searles answered hesitantly. When a new interpretation of the other's words occurred to him, indignation crept

into his voice. "But say, old man, if you mean to infer that this plant is that run-down patient, I fail to see it. There's not another shop of its size in town so well equipped or so capable of turning out the highest grade of work obtainable — and you know it!"

The senior partner raised his hand placatingly and a pleased smile lit up his countenance. "It's not that, my boy," he murmured. "Our good work goes for naught. May as well cast pearls before swine as seek appreciation from the people of this town. No, what I was referring to as the patient is the buyer of printing and the disease is the 'Cheap John' shop."

Lionel continued with his exasperating drawl. "Well, take the customer — why is he content to spend good money on useless printing — defaced paper? Get that and you are at the crux of the whole matter."

"Easy! Because the poor fool doesn't know any better."

"Exactly, and it's up to us to educate him."

"Shucks!" Tommy Searles' voice was expressive of disappointment. "Haven't we been trying to do that very thing for years? Haven't we been shooting him tons of blotters, stuffers, and what not? Educate him? I tell you it can't be done. The printing buyer spends time and money on his personal appearance, but when it comes to printing, he's the original simpleton. I give him up."

"Right you are, to a certain extent. The customer in this town may be a simpleton, but he is not altogether impossible. Perhaps our advertising has been weak."

Godfrey paused and almost irrelevantly continued:

"Have you ever been to one of those electrical, house furnishing or floral shows? You have? Well, why did you go? Not to buy, I'll warrant. No, you just toddled along because it was the thing to do. Could you have differentiated between a Louis Quinz and a Morris before visiting the furniture exhibition? Not much. And now I'll bet you could qualify for an interior decorator's job without the least difficulty. I tell you, once get them there and they're educated in spite of themselves. If they fall for a furniture exhibition, why not a printing exhibition? Get the thing up in style; advertise it; admittance by invitation and all that sort of thing; get some of these column writers in the dailies to mention it, dwelling upon the historical as well as the artistic side of the business. Then don't you see who'd reap the benefit? Ours is the work that will receive the most favorable comment. Ours will be the name that's synonymous with good taste, and it's then that we shoot in our literature, fanning the flame that started with a purely sensation-seeking visit to a printing exhibition."

Godfrey's face was alight with enthusiasm. And so was Searles' for that matter, but an inherent caution bade him to question the advisability of the project.

"But don't they hold these shows in the larger cities? I can't ever remember hearing of the populace falling over each other's feet to attend them either."

"Certainly they do," Godfrey returned, "but those in the larger cities are only attended by big advertisers and printers themselves. Besides there are so many

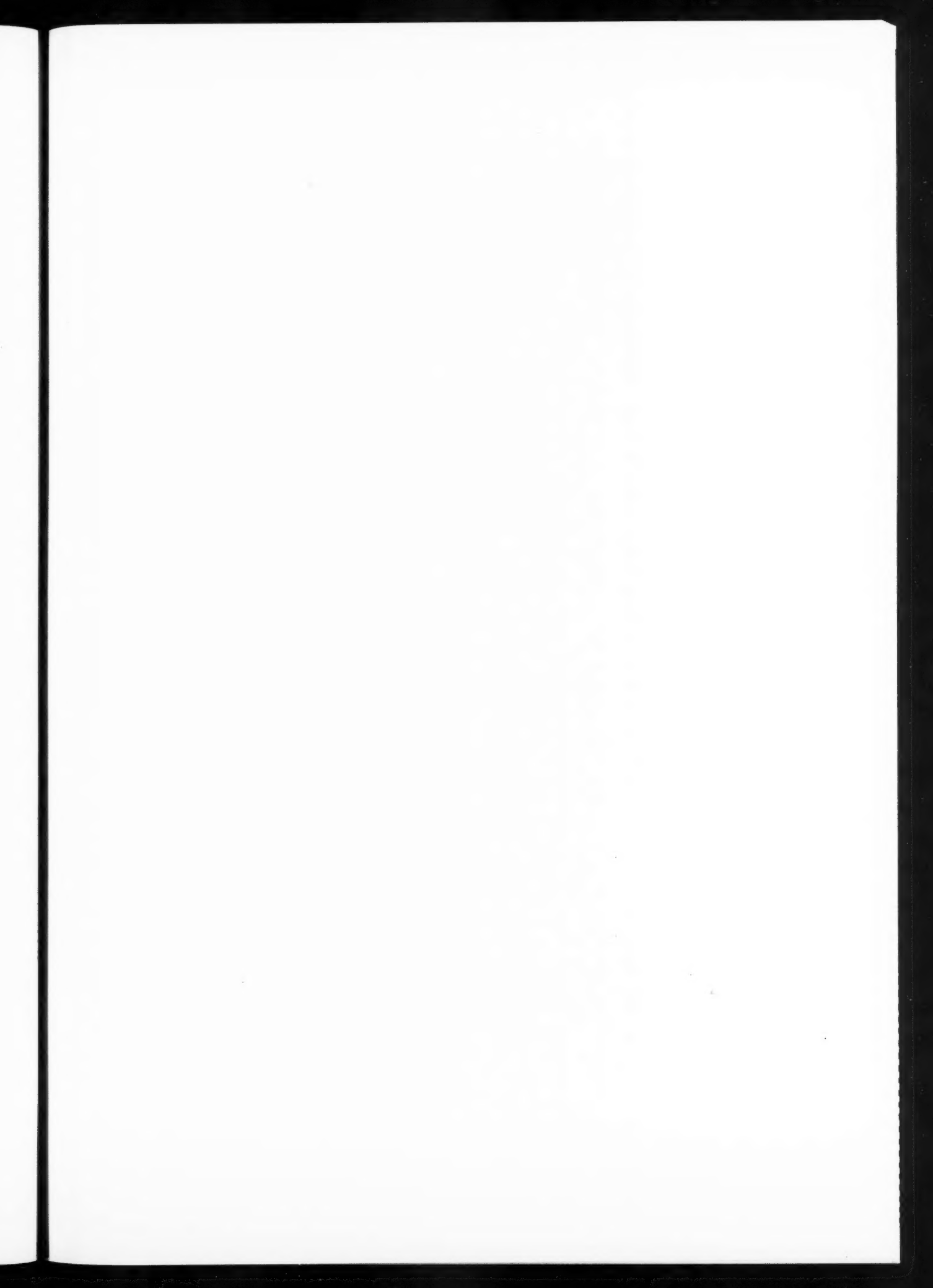
counter attractions that a thing like a printing exhibition is well nigh lost sight of in the din. But our town, like so many hundred others, is large enough to cater to the sensation-seeking public, yet small enough to have that same public forever searching for its excitement. However, whether my reasoning is correct or not remains to be seen, but one thing that I am sure of is that we're mighty close to the brink and this seems to me to be our only course."

"I guess you're right, old man," Searles muttered. "It's Hobson's choice."

"Well, if we're goin' to carry this thing through to a successful conclusion, the main requisite is a smile. Let's forget our troubles for the time being," said Godfrey. "I'll convene a meeting of the Chamber of Commerce this afternoon and lay the idea before the members. In the meanwhile you can see some of the 'Cheap-John' shops and if possible induce them to enter a few exhibits. Shoot them a line about the good advertising it will be and they'll fall for it like Barnum's famous creation. The poorer their stuff is the better ours will show to advantage."

That afternoon Lionel Godfrey laid his project before the gathered members, and it was met with the most enthusiastic approval. The date of the exhibition was set for a week later. The place selected after due consideration was a dance-hall with tea-rooms adjoining. Tea was to be served free as a part of the exhibition, which would be accessible only upon presentation of invitation. Adequate advertising was given the venture, in fact everything conducive to a large attendance was done. At last, after six days, the doors of the exhibition were thrown open to an ever-increasing throng. The hall in its transformation presented a rather unusual yet by no means unattractive sight. Displayed on paneled boards of a stained mahogany brown, the exhibits showed to an advantage not otherwise attainable. Each firm's product was grouped by itself, with the name of the firm distinctly showing, yet all of a uniformity to harmonize with the mahogany color scheme. Beneath each specimen a few lines explained the motif or reason for treating it in the manner shown. Godfrey, recognizing the value of this spice of education, sought to improve upon it by issuing brochures entitled "Type Talks," and bearing the imprint of the Art Press in no "shrinking violet" form. It was something that the others had overlooked and consequently was no small coup to the issuer. So great a success was the exhibition pronounced that it was decided to continue for another day. The day became two, until finally a week passed before the doors were closed.

Did the Art Press reap the reward of its labors? If an abnormal increase in the demand for good work, or if a frequent call to come and discuss a printing problem with the city's largest manufacturers is an answer, we say yes, emphatically; yet no more emphatically than Godfrey or Searles, of the Art Press, when approached on the subject. Their enthusiasm is beyond all bounds, as with monthly booklets they educate their citizens; and to judge by the recent additions to their plant, one might almost say it pays.

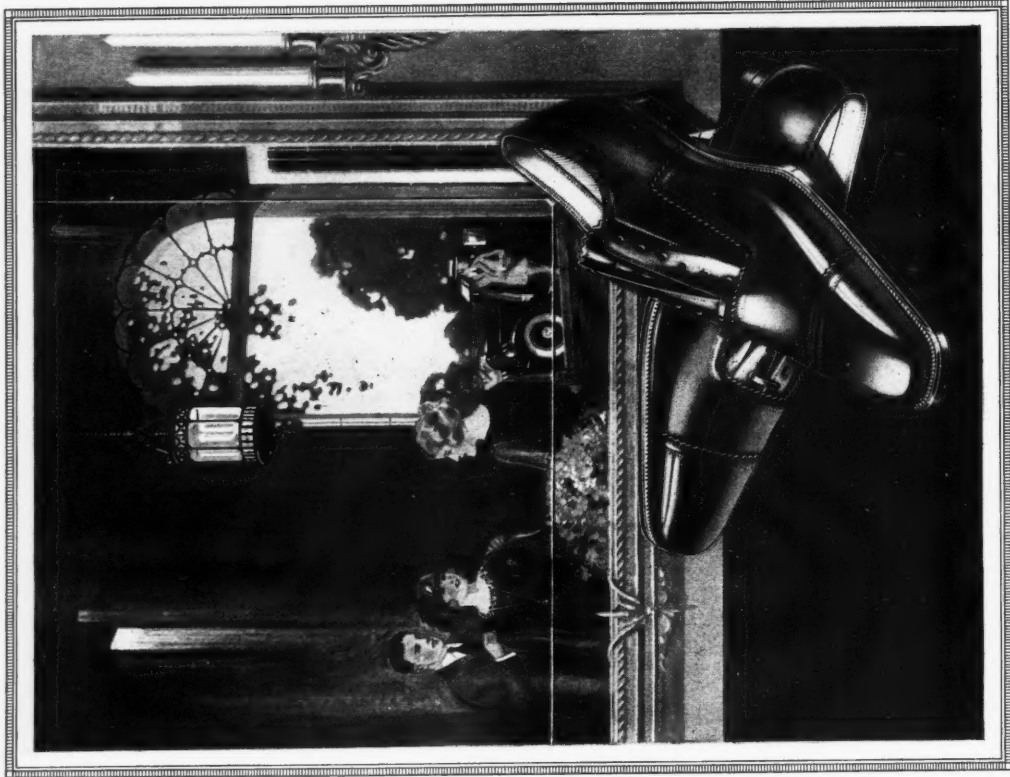
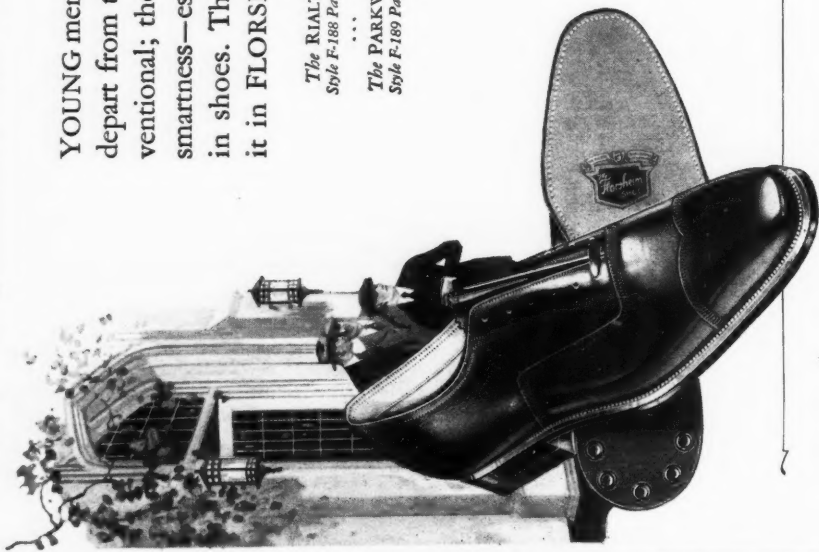


The Florsheim Shoe

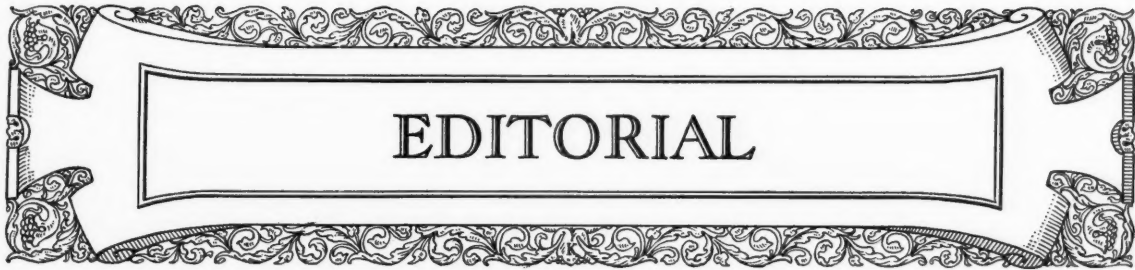
YOUNG men like to depart from the conventional; they want smartness—especially in shoes. They find it in FLORSHEIMS.

The RIALTO
Style F-188 Page 10

...
The PARKWAY
Style F-189 Page 11



An unusual and interesting spread, showing the effectiveness of 3-color process printing. Two pages from a sixteen-page booklet, "Styles of the Times," just printed by the Henry O. Shepard Company, Chicago, for the Florsheim Shoe Company.



AFTER all the comment that has gone the rounds of the press during the past few months regarding the closing of The De Vinne Press, it comes as a distinct surprise—and we must say an agreeable one—to receive the announcement that this famous old house is to resume operation under new ownership, but with practically the same management as before. It is to be hoped that new life may be instilled into the institution, that it may continue to uphold the ideals of its founder, whose name has been an inspiration to many printers and should remain an inspiration to coming generations of printers.

WE are in receipt of a copy of the January 6 issue of the *Investors' Chronicle and Money Market Review*, an English financial publication, the interesting feature of which is the announcement that it is "the first newspaper to be printed on rubber latex paper." Several articles in the journal place emphasis upon the importance and value of the rubber latex in connection with papermaking. One article in particular, an interview with Frederick Kaye, A. R. C. Sc., the inventor of Kaye's rubber latex process, calls attention to the experiments which have been made with this product from rubber-yielding trees. Mr. Kaye, in the interview, stated that so far efforts have been concentrated mainly upon convincing the British paper industry with regard to the utility of latex in producing stronger and superior paper for all commercial purposes, or, alternatively, an equal paper as cheaply or more cheaply by the substitution of latex for some of the other constituents, such as sulphite, now required in paper manufacture. Mills in other countries as well as in the United States, it seems, have been experimenting. It will be extremely interesting to watch the developments in connection with the use of this new product for papermaking, as it will undoubtedly open up possibilities for a new material to take the place of some of those which it is feared are becoming scarce or too expensive. Thus we progress.

Printing as a Subject of Instruction in Public Schools

We have just enjoyed the privilege of looking over a number of specimens of printed matter which have been sent us by the class in printing in one of Chicago's public schools, a class made up of boys in the sixth, seventh and eighth grades, boys ranging, we judge, from ten to fourteen years in age. The work on all the specimens is very creditable, equaling in character much of the work turned out by many commercial shops, showing the careful guidance which the boys have had from their instructor.

As we have looked over these specimens our thoughts have turned to the great number of similar classes in other

schools throughout the country, and then to the considerable amount of discussion regarding these classes that has taken place during the past few years. From some quarters statements have issued disputing the value of the instruction in printing as well as in other manual training subjects. There have been some who would discourage the continuance of such teaching. From other sources have come words of praise, and the extension of the classes has been urged. Then, too, condemnation has been heaped upon the classes in printing on the grounds that they are producing work which should legitimately go to regular commercial print shops. As regards this latter claim, we are strongly inclined to doubt whether the classes in the schools have taken away sufficient work to injure commercial plants to any great extent. In nearly all cases the work that has come to our attention has been wholly for the use of the schools and would not have been produced elsewhere had there been no classes in printing.

Our principal interest here, however, is with the value of the classes in the schools, not only from the standpoint of the benefit derived by the student, but also as concerns its effect upon the future of the industry. It can not be denied that the best kind of teaching is that through which the pupil is given the opportunity to work out in actual practice what he has learned or has been taught in his classes. This is what can rightly be termed applied instruction. A problem in mathematics, for instance, becomes much easier and far more clear to a boy when he can work it out by making something with his hands than it does when he is forced to sit down and work it out on paper. Likewise spelling and the study of English grammar and composition are made far more interesting to the boy when he is given the opportunity to set his problems up in type and see the actual printed sheet.

So long as the classes in printing do not encroach upon the time for other studies, it would seem that there is much to be said in favor of them, especially when actual shop conditions are not forced upon the boys and they are not compelled to work wholly on the basis of production. Surely there is excellent opportunity for working out many of the problems which arise in other studies, bringing into actual practice problems in measurement in mathematics, as well as in design; correct spelling and grammar will be more quickly acquired, as the boy's mind more readily grasps these subjects when he is doing something with his hands which also requires the exercise of his mind.

As regards the influence upon printing as an industry, we can not see where it can have anything but a beneficial effect. It is certain that not all the boys attending the classes will follow printing as a trade or business, so there can be no fear of overcrowding the industry, as some have

contended. It is also certain that those boys who do decide to follow the trade will have a far better understanding of its requirements, and will make more intelligent workmen, something which many believe the industry will require in the future. It must also be kept in mind that those of the boys who find their way into other lines of business will have a far greater appreciation of the printed word and the work necessary to produce it.

Taken all in all, we can not help but feel that, properly conducted, the classes in printing should prove extremely beneficial to the boys in connection with their studies, and also, in many ways, to the industry of the future. It is essential, however, that the classes have the proper supervision, and this is where leaders of the industry should become interested.

Uncle Sam Halts the Ferreting of Printing Costs

We are indebted to Waldon Fawcett, Washington correspondent, for information regarding a recent decision handed down by the Federal Trade Commission which contains considerable interest to all engaged in the printing and allied trades. According to this decision, which evidently presents a new procedure in the American code of business ethics, a buyer of printing is doing the unfair thing if he uses subterfuge to discover the costs or specifications of printing used by another concern in the field.

The case in question was a complaint against a Philadelphia firm doing business under the name of The Warewell Company. According to the evidence presented to the Federal Trade Commission, this firm, in casting about for new lines, conceived the idea of engaging in a mail-order book business similar to that of the Little Leather Library Corporation, which for several years past has published at a popular price a set of about thirty small volumes of standard literature bound in imitation leather. An effort was made by the Warewell people to persuade the Little Leather Library Corporation to furnish its books for resale, but without success, hence operations were started under the names Classics Publishing Company and Famous Authors Library Association, and there was launched what the Federal Trade Commission eventually determined was nothing short of an attempt to closely parallel the policy of the older house.

At the hearing before the commission it was shown that one of the partners of The Warewell Company had called at the offices of the firm which handled the printing of the Little Leather Library books, and stated that he had permission to secure all the information possible regarding the manufacture of the books. His extreme curiosity as to the various details of production, and his inquiries regarding the cost of printed products "identical in every respect," led the parties upon whom he called to get into communication with the officers of the Little Leather Library Corporation, whereupon the visit was terminated before the visitor realized his expressed wish to make a tour of the printing plant.

It was also brought out that the commission's investigators had found various bookbinders, paper dealers, etc., who had been approached in the same manner, one firm being asked to figure on binding one million books identical with the Little Leather Library volumes. The investigation further revealed that an especially keen search had been made among supply houses for information

regarding the distinctive cover material being used on the books. When necessary to cover up the purpose of the inquiries it was asserted or intimated that permission had been granted to secure particulars regarding costs and specifications, and on one occasion it was stated that permission could be secured to use the plates of the Little Leather Library books. In some instances, it was brought out, the search for information was disguised by asking for production data on books double the size.

While the most interesting phase of this case, from the standpoint of the printer, is in the indictment for "cost snooping," the charge was in reality much broader. The Federal Trade Commission arraigned as a questionable practice any maneuver whereby, under the pretense of securing advice or establishing confidential relationships, a prospective buyer of printing endeavors to obtain inside information, data and figures concerning the sources of supply of printing materials, the name of the firm which printed or produced a piece of work that is to be simulated, particulars of the mechanical processes employed to enable publishing at a low cost, or any other "valuable private information regarding printing and production."

Another point of interest to printers is found in the commission's order to desist from attempts to induce betrayal of confidences as to printing costs. Other elements of the decision have an interlocking significance, notably the declaration that it is an offense against fair trading to simulate "in binding, size, materials, form, appearance and arrangement of text" a printed work originated by another. In the case under consideration, the text of the Little Leather Library books necessarily consisted of the works of uncopyrighted authors; but no little effort was necessary on the part of the publisher and the printer to arrange selections that could be accommodated in the pocket size editions, and time and money were expended in experiments in materials, size of page, quality of paper, etc. The Federal Trade Commission takes the stand that a pioneer in the production of printed works is entitled to protection for his investment which goes to make for the individuality of the product. In the case just disposed of the commission ruled that the fact that the bindings of one set of books are cut flush with the pages, whereas the bindings of the books imitated extend slightly beyond the pages, can not be held to differentiate printed products that are otherwise similar.

Placed first, however, on the list of prohibited practices in this latest edict of the commission is the obtaining "by spying, espionage or in any other manner" other than from the party whose interests would be jeopardized, information relative to cost of manufacture, source of supply of materials or marketing technique. The present episode is not calculated to abridge the right of a printer who has been asked to figure on an approximation of another's printed product. Indeed, printers in Philadelphia stated to the commission's investigators that they had made a "commercial match" of the paper used by the New York printer who is responsible for printing the Little Leather Library volumes, and had otherwise followed the fashions set by the trail blazer. There was no disposition, though, on the part of the Federal Trade Commission to hold printers responsible in the face of the overshadowing responsibility of the buyer of printing.

The First Book Printed in the English Language— How Caxton Came to Be a Printer

BY JULIAN B. ARNOLD



IF there is a tide in the affairs of man which taken at the flood leads on to fortune, no less is it a truism that incidents, seemingly trivial, oftentimes woo men from the vales of fortune to the heights of fame and service. Usually such incidents come in disguises so simple that their potency is not recognized; yet happily they are common enough. The evolution of the printer's art is full of instances; perhaps none meriting our salutations more than that which four hundred and fifty-four years ago turned William Caxton from the cares of a successful merchant to experiments in printing and ultimately to his giving to the world its first book printed in the English language.

Had Caxton followed the paths which profit and worldly honors seemed to indicate for him he would probably have emerged as lord mayor of London—and been forgotten in the wide story of mankind. But fate had reserved for him a niche amid the immortals. Through half his life he drove in the ruts of commercial triumph, then suddenly hitched his wagon to the stage of literature. In 1438, when about sixteen years of age, he was apprenticed to Robert Large, a rich silk mercer of London, who became lord mayor in 1439 and died in 1441. Young Caxton seems soon after to have gone to Bruges, then the chief market of the Anglo-Flemish trade. A few years later we find him the acknowledged "Governor of the Company of Merchant Adventurers in the Low Countries," in which position he subsequently negotiated a treaty regulating the Flemish wool trade of the Mercers Company of London, of which guild he was a member. This treaty was entered into with the reigning prince of the Low Countries, Charles the Bold, duke of Burgundy, who had married Princess Margaret of York, sister of Edward IV., king of England—a lady destined to render inestimable service to literature and to the then unborn art of printing.

Obviously Caxton was an astute diplomat as well as a masterful "governor" and a successful merchant, but at the zenith of his power there enters on the scene the minor event which was to affect so profoundly not only the career of the worthy burgher of Bruges but all future times. His duties and privileges made him a familiar figure in the houses of the nobles and at the court of the duke of Burgundy, where he would have met King Edward IV. during his brief exile and his sister, Margaret, duchess of Burgundy. In imagination we may picture these fifteenth century pageantriers, and note the sedate Caxton, clad in somber colored velvet gown, and wearing the gold chain and badge of his office, moving among the throngs of gaily dressed courtiers and ladies.

Now in such a gathering it chanced one day that Caxton mentioned to the Duchess Margaret the pleasure he had derived from reading a French manuscript entitled "The Recuyell of the Histories of Troye" by Raoul le Fevre, and Margaret, being by birth an English woman, asked the courtly and versatile Caxton to make for her a translation of this manuscript into her native tongue. It was a simple request, but mark you to what it led. Caxton began the unusual task on March 1, 1469, and in September, 1471, was able to present to the Duchess Margaret a laboriously written copy of his version. However, the copying clerks he employed in this work were too slow and faulty for the urgent spirit of Caxton,

and forthwith he began devising some speedier and more exact method of broadcasting his labors. It was at this opportune moment that he met one Colard Mansion, who showed him an example of the efforts being made to produce books by impressing the text from wooden blocks. Caxton at once realized the possibilities of the idea, and promptly financed the carving of a font of wooden letters, initials, and all the paraphernalia of this earliest mode of printing. In partnership with Mansion his press was set up in Bruges in 1474, and two years later the world received therefrom Caxton's "Recuyell of the Histories of Troye"—the first book ever printed in the English language.

Forsaking now all else for literature Caxton moved soon after to Westminster, where he established a larger and more fully equipped press at the sign of the Red Pale. Here in the shadow of the ancient shrine of our ever-spreading tongue he devoted the remainder of his active life—he died in 1491—to transmuting the rare and costly manuscripts of his time into the form of printed books, and incidentally wrestling with the hundred idioms of the English language then current. For to Caxton we owe not only the first of our printed books but the first effective contribution to the standardization of literary English. In the prologue to one of the last of his works he quaintly expresses the difficulties which he encountered in molding into one form the numberless dialects which were used in the shires of England in his time. He writes: "I doubted that it sholde not please some gentyemen, whiche late blamed me, sayeng that in my translacions I had ouer curyous terms whiche coud not be vnderstande of comyn people. For comyn englysshe that is spoken in one shyre varyeth from a nother. In so much that in my days happened that certayn marchauntes were in a shipe in tamyse, for to haue sayled ouer the sea into zelande, and for lacke of wynde thei taryed and wente to lande for to refreshe them. And one of theym named shefelde, a mercer, cam in to an hows and axed for mete, and specyally he axyd after eggys. And the goode wyf answerde that she coude speke no frenshe. And the marchaunt was angry, for he also coude speke no frenshe. And thenne at last a nother sayd that he wolde haue eyren. Then the good wyf sayd that she vnderstod hym wel. Loo, what sholde a man in thyse dayes now wryte, eggys or eyren? Certaynly it is harde to playse euery man, by cause of dyuersite & change of langage."

It has been estimated that since the days of Caxton 16,500,000 separate printed books have been issued. Such an aggregation is one that the mind can not compass, and the rate of increase is constantly accelerating. In the early years of the adoption of movable type the average number of books printed was less than 700, whereas the publishers of our days are turning out over 300,000 books a year. We live at the base of an annual avalanche of printed matter, upon the slopes of a cumulative mountain range of books. Happily its perils are not so appalling as its cubic measure. To the vast number of illiterates and occasional readers this realm of literature means little or nothing, while to the discriminating reader the comparatively few good things among the mass of bad ones stand forth as the vein of gold or glistening jewels in a mine.

But good or bad the books of the world are, thanks to Caxton and his followers, within the reach of every purse. Time was, in the days of clerically copied manuscripts, when

the sale price of a small treatise on philosophy sufficed to supply the cost of building a fine house in Florence; when a volume abstracted from a palace in Paris was the cause of international protest; and when an Italian prince had to pledge his ancestral gems against the due return of a borrowed missal. Haply the latter custom might wisely be revived.

All hail, then to the appreciative Margaret, duchess of Burgundy, for urging Caxton to make for her an English translation of Raoul le Fevre's "Recuyell of the Histories of Troye," and eternal leisure with limitless celestial libraries to the Worshipful Governor of the Company of Merchant Adventurers in the Low Countries, William Caxton.

HANDLING THE CUSTOMER

BY C. M. LITTELJOHN



PRINTER'S ability to handle a customer is manifested when the customer relies on him to produce first-class work; when matters of taste and arrangement in "copy," advertisement or catalogue, are left to his judgment; when his superior knowledge is impressed upon the customer and when he is able to convince the printing buyer that his experience and training make his opinion valuable in planning printing. The greatest difference between the print shop which blindly follows the orders of the buyer, and the large first-class establishment is one of earned confidence and an initiative which has won the customer over to the printer's viewpoint as well as to the class of work turned out by him.

When a certain job is desired a critical buyer, capable of drafting his own material, is always open to suggestion and to improvement, and to the practiced eye there is often some small defect in the copy which may be pointed out, with a diplomatic suggestion as to a better method. It is this ability to win the customer through thought as well as through personality, plus the necessary high-class workmanship, that characterizes the best quality of printing service and has built up some of the busiest and biggest printing plants in the country. Once the buyer has confidence in the printer's judgment and feels he can rely upon his judgment and skill to make the most attractive and outstanding piece of work, he is willing to include all these elements in the price he pays for the hours of reflection and thought, the makeup and design, which precede the actual work of printing. If the charge is somewhat higher than he would pay for mere printing, he knows that the time and thought spent in the arrangement of type and illustrations according to the most attractive layout are of great value and of more importance than the work itself.

The printer who merely follows instructions and expects to please on this simple and old-fashioned basis is legion. But the man who can give his customer a satisfactory, high-class service, who can gain the confidence of the buyer, and has the good judgment and experience to prepare the material from notes, as well as the plant, staff and machinery to produce material, is the printer who naturally attracts the trade.

Probably this is one of the reasons a recent survey of the printing houses in one community showed clearly that the majority of the printing buyers in that center—over eight hundred out of nine hundred buyers—used the services of only one printing house for general printing service, while a good percentage of the others patronized but two houses, although there were scores of printing establishments, both large and small, well equipped and efficient, to choose from. Thus it was clearly demonstrated that there was very little competition in the printing business. Only two or three houses, but particularly one, were a constant attraction to the buyer.

Big printing businesses have been built up by printers who were more than mere mechanics, who combined the qualities

of personality, usefulness and education with the highest skill in their trade. It requires judgment and tact to induce a customer to let you make changes in his material for his own good. He must be thoroughly convinced that you are a man of considerable ability, can grasp his viewpoint and know enough of his intentions to be able to adapt your service to his purpose.

PUTTING PERSONALITY INTO THE MAGAZINE

Personality, according to one dictionary definition, is "the sum of the qualities or characteristics peculiar to some individual rational being," said John Willy, editor and publisher of *The Hotel Monthly*, Chicago, in an address delivered recently before a meeting of the Business Editors' Association of Chicago. Mr. Willy touched a number of points that have common application in the production of newspapers and magazines. The speaker gave the following as his version of how to put personality into a magazine:

"My opinion of what a magazine should be to its readers is that it should reflect the opinions of one rational editor, or the individual opinions of a number of rational editors, supposed to be uninfluenced by banker, merchant, publisher or propaganda. My cherished opinion is that the magazine should be permeated with the soul of its founder, who may be both publisher and editor, and who has surrounded himself with assistants in real sympathy with his ideas, who wear the chief's mantle when the dominant personality may be absent for any cause or when he has passed to the Great Beyond.

"The editor who is rational, who has high ideals, who is familiar with the subjects treated of in his magazine; who has vision, convictions, and the courage of his convictions; who puts the truth above everything; who edits for the public welfare; whose readers respect his opinions because of a belief in their sincerity; such an editor produces a magazine which comes to readers as something human, something with a soul, a welcome guest which makes periodical visits, entertains with interesting conversation, is kindly in criticism, considerate of the opinions of those who differ, and always an educator, spreading the gospel of light in simple, understandable language. Such an editor gives his ideas as he sees them, and is not afraid to modify or change when right or wrong is in the balance. He begets confidence.

"The magazine with this personality has a wide family circle. It becomes a great influence. Its success can not be measured by a money standard. But its influence can be destroyed by a money power which supplants personality and kills sincerity. I look upon the loss of personality in a magazine, or in a business of any kind, as taking the soul out of endeavor. I am not in sympathy with the idea of business solely for profit. I am in sympathy with the cultivation of initiative, which gives greater play for expression of individuality and personality. I am for more magazines of a more human type; for editors of magazines—qualified for the positions—to be free of the handicap of a selfish policy, and not compelled to write what they do not believe because so dictated by the pay envelope.

"I think personality in the magazine means a greater sense of responsibility for the maker or makers; it means a better magazine, more readable, more helpful, more sympathetic, more useful in every way. I should like to see more signed articles in the magazines, so that more personalities may be discovered and the genius of the contributors recognized. The men and women who put their soul into their work should not have their light hid under a bushel, but, rather, should have credit for their work.

"The editor in chief, being a rational being, will always welcome signed contributions of gifted, rational sub-editors and contributors, and will print with proper credit for authorship. It is the way to put personality into the magazines."



CORRESPONDENCE

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinion of contributors. Anonymous letters will not be noticed; therefore correspondents will please give their names, not necessarily for publication, but as a guaranty of good faith. All letters of more than one thousand words subject to revision.

"An Infallible Form-Lining Method"—A Correction

To the Editor:

CLINTON, IOWA.

In the March issue of your publication I was intensely interested in an article by H. H. Strait, headed "An Infallible Form-Lining Method." However, I became confused in following the figures used by Mr. Strait in explaining the working of this method, until I discovered that an error had been made which I believe will be confusing to others who read this most excellent article. In the paragraph beginning "Now with the above necessary information" [center of second column, page 836], the eighth line reads: "From this notch measure off 44¼ ems." This should read 4¼ ems. I tried a long time to determine how he arrived at 44¼ ems, until it dawned on me what it should have been.

GEORGE S. GUERNSEY.

What Is a Fair Wage for Country Printers?

To the Editor:

MARSHALLTOWN, IOWA.

Many of us have often wondered why some towns have a wage scale far below the wage a printer really should receive, and why these towns put in a scale year after year so far below the standard wage of printers. Looking through the *Typographical Journal*, one will notice in different towns scales that are hardly commensurate. If such low scales are constantly being put into effect, it will not encourage young men to learn the trade, because there are so many other trades having a wage standard far above that of the printer.

Printing is a trade requiring careful and hard study, and one must have a natural instinct for art in order to become a competent and superior printer. A picture beautifully painted by a competent artist is very easily sold, and an artist capable of producing superior work never has any trouble so far as compensation is concerned. The concern in which he is employed will become well established and will become known as employing highly efficient men who produce work of the highest quality. The only significant difference between an artist and a printer is that a printer makes his picture with type and an artist uses the brush, and for this reason a printer must learn how to use type faces correctly. A printer must constantly study type faces and new styles in order to be an efficient worker. Compare, if you will, some of the old-time printers' work and that done by the printers of today, and you will find there is as much difference as there is between day and night. There are many old-time printers today who carry the ideas of yesterday. They are not abreast with modern printers, because they have not been on the alert and have not studied new ideas and designs in printing. Many such men have worked for one firm practically all their lives and have become accustomed to a certain class of work. The result is that they get a little lax and become afraid of losing their jobs, and for that reason they will work for whatever they are compelled to. I have heard remarks which go to show the reason for the backward stride of these old-timers,

for instance: "I never read *THE INLAND PRINTER*, because the editors of that magazine have their own ideas of printing, and I have mine." That kind of printers are the ones who make it difficult for competent workmen.

What would be the outcome of the apprentice printers of today if they followed the styles of the out-of-date craftsmen? It is very hard to keep an apprentice interested in the towns where a low wage scale is in effect, because the apprentice figures that it is not worth while learning the trade when workers in other trades receive so much more and are not required to spend so long a time in careful study.

ERNEST B. NODLAND, *Apprentice Printer*.

Discusses Letterhead Prize Awards

To the Editor:

JERSEY CITY, NEW JERSEY.

I have read with great interest the criticism by Duncan F. Young of the three prize letterheads shown in your February issue.

The first prize winner is unquestionably the prettiest, and beauty is most certainly a desirable quality in a letterhead, second only to legibility. No. 2 is more legible—and it is the more legible even granting that No. 1 was justified in placing the district representatives in the lower left-hand corner.

Mr. Young states that the emblem in No. 2 is too large. Belonging to the conservative class, I agree that it is too large for the color shown in your reproduction. It would also be too strong shown in black unless the border were cut away as in No. 1. However, I am not at all sure that it was too large when printed in a bluish gray, which you state was used in the original.

I do not agree with Mr. Young's suggestion that the emblem, slogan and next meeting place might, with advantage, be placed at the top, as it was necessary to get as near the top as allowable with the officers and district representatives, unless they were arranged as in No. 3, which would not have left sufficient space for the name in the center.

As for Mr. Young's suggestion that the slogan appear in the same color as the emblem in No. 2, we have an illustration of that in No. 3, which, so far as I can see, adds nothing to the effectiveness, either of the slogan or of the letterhead in general. And when we consider that the original emblem was in a weak bluish-gray color I think the slogan was better in black. There are several minor changes in the arrangement which suggest themselves, but, as they were doubtless tried out by the contestant who submitted the specimen, it would seem safe to assume that if they did not detract they at least added nothing to the final result.

I heartily endorse Mr. Young's opinion that No. 2 should have been awarded first prize, and was glad to learn that I was not alone in this opinion.

WILLIAM L. ALTMAN.

Incidents in Foreign Graphic Circles

BY OUR SPECIAL CORRESPONDENT

GREAT BRITAIN

THE *Woman Journalist* is a new venture in organization magazines. It is being fostered by the Society of Women Journalists.

ANNOUNCEMENT is made of the death of P. P. Curtis, proprietor of the Curtis Printing Works at Dublin. Mr. Curtis was editor and printer of the *Irish Printer*.

THE late Lord Northcliffe, it is reported, left a bequest of £50 to the father of the chapel in each office with which he had been associated.

THE *Investors' Chronicle* is the first newspaper ever printed on rubber latex paper. It marked the occasion by a supplement in which appeared interviews with many heads of the rubber industry.

THE London *Daily Mail* in a competition offers prizes to the value of 8,000,000 marks. The first prize is 5,000,000; the second, 2,000,000; the third, 1,000,000. It says: "The prize winners can have the marks delivered to them free by road, rail or ship."

JAMES POULTER, who first was errand boy, then compositor, and finally overseer of the day force of the London *Times*, died recently, aged eighty-three. He had served the *Times* fifty-two years before his retirement on a pension in 1905.

THE London Society of Compositors will have a jubilee at the Crystal Palace on July 14, to celebrate its seventy-fifth anniversary, the society having been founded in 1848. The compositors, however, had some sort of an organization as early as 1785.

BRITISH exports of printing type in 1922 amounted to 172 tons, valued at £58,849, as compared with 285 tons, valued at £103,879, in 1921. The imports of type in 1822 amounted to 39 tons, valued at £14,516, as contrasted with 27 tons, valued at £13,461, in 1922.

How is this for a long name for a newspaper? We point to the "*Farnham, Haslemere and Hindhead Herald, Alton Mail, Bordon and Longmore Journal, Liphook and Liss News, and North Sussex Advertiser.*" And it is probably only a small provincial weekly at that.

THERE is now on exhibition in the basement of the Tate Gallery, London, a collection of prints and drawings gathered by Harold Hartley, which represent "Book Illustrations of the Sixties." It consists of 364 specimens, going back in time as far as Thomas Bewick and coming down to the present century. It is to remain open during all of this year.

SINCE February 10 the *Daily Mail* is being printed on the Cunard steamships running between Liverpool and New York. This Atlantic edition is being edited by experienced journalists aboard ship and contains a comprehensive survey of the day's news from all over the world, this being obtained by means of a special wireless service.

IN JANUARY the Fox Metal Foundry (of printers' metals), London, gave a party for the children of its employees, at which over forty children, ranging from six months to fourteen years were present, together with their parents. Plenty of entertainment to satisfy the youngsters was given, including presents from a Christmas tree. We make note of this act of an employing house because of the novelty of it.

THE famous columnist of the Chicago *Tribune*, "B. L. T.," used to have sport with the "pi-line" of the linotype compositor, and its components—etaoin, shrdlu, cmfwyp. Your scribe once contributed to his column the notion that these components had certain nationalistic characteristics—thus, etaoin was Greek, shrdlu was Slavic, while cmfwyp was Welsh. A writer in the London *Daily News*, in discussing the "dud" or pi-line, closes with this corroborative remark: "There is another frequent combination . . . It is 'cmfwyp.' This, I have no doubt, is more favored by Welsh compositors."

PERHAPS the late Mr. Teall, my honored fellow worker on the staff of THE INLAND PRINTER, would have used the following in his department, had it come to his notice: "A member of the proofreaders' society," says the *Printers' Register*, "was offered a position as a 'classical reader.' Here is his answer: 'Of course I know, as you are well aware, that a good classical reader is dodoized, that is, driven to extinction, or nearly so, by the absence of appreciation. Hence one has to search among the expiring generation to see if there be one of these valuable creatures still in existence. And I have failed to discover one. Education has blotted him out, and, before expiring, he learnt the lesson that to expend all his spare time in acquiring knowledge—to swot morning, noon and night to make himself efficient—for the sake of an extra 5 shillings a week and greater responsibility was not worth the candle; so now he goes to the pictures or football in his spare time and "follows copy" in business, and his employer is satisfied—you see, the last-mentioned gentleman saves 5 shillings a week. Oh, Isaacstein! How short-sighted thou art! And now he wants the murdered one resurrected, to play with for a little while and then reduce his pay because "wholesale prices are falling." It can't be done.'"

GERMANY

A STATE printing office for Württemberg is now in prospect. It will be located at Stuttgart.

IT IS reported that the Mergenthaler Setzmaschinen-Fabrik is buying up all of the patents relating to photographic type-composing machines.

ON JANUARY 24 the top story—just added—of the building housing the publishing office of the Berlin *Tageblatt* collapsed and crashed through the floors below to the cellar. Thirteen persons were killed

and many injured. The mechanical departments, being located elsewhere, escaped the catastrophe.

THE Patent Bureau now admits patent drawings and specifications made or printed on one of the new formats specified by the Paper Standardization Committee of the Graphic Trades. The size in this instance is 210 by 297 millimeters—a hypotenuse oblong.

THE printing-office foremen and superintendents of Sweden, through their union, have donated 1,000,000 marks to the German Association of Printing Office Factors, for the support of its invalid members and widows and orphans, as well as members out of work.

IT IS generally supposed that the fountain pen is a modern contrivance, but a French work on mathematical instruments by one Nicholas Bion, published in 1723, speaks of a *plume sans fin*, which appears to be a fountain pen. This makes this instrument two hundred years old; but in 1636 there is trace of a German invention as to how to make a pen which holds ink and discharges it as required—this apparently being a quill fountain pen. These early models were naturally crude.

THE Association of German Cellulose Manufacturers has donated 50,000,000 marks to the Government, to be distributed as relief among the sufferers from the invasion by the French of the Ruhr district. A Berlin paper concern and its employees have donated 1,000,000 marks for the same purpose, and the German wall-paper manufacturers have, through their organization, agreed to donate two per cent of their gross income to the relief of the Ruhr people. Donations are also being made by the Employing Printers' Association of Berlin.

SWITZERLAND

THE Swiss Typographical Union announces that the rules relating to seeking for work are obligatory on every member. Whoever is out of work or wishes to make a change must direct himself to the proper officials of his local union, without whose coöperation no situation may be accepted. Personal application for work or the seeking of work through letters is forbidden.

FRANCE

A WORKMAN in Compiègne getting into a fight was so badly trounced that for thirteen days he was unable to work. He sued his assailant for damages incurred in losing 130 hours' wages. The court, however, granted him recompense for only 104 hours lost, taking the stand that legally he could work only eight hours a day.

HOLLAND

STRIKES have recently occurred in about twenty-five cities and towns, because of a disagreement between the Netherlands Typographical Union and the employees over wages and office conditions.

F. Horace Teall, Noted Lexicographer, Passes Away

BY HARRY HILLMAN



HE passing of F. Horace Teall removes from this earthly sphere one who for years has stood in the front ranks of those working for greater purity in the use of the English language. From the time he was twenty years of age, when he became a proofreader on the *New York Sun*, until stricken with his last illness, but a few days after his seventy-third birthday, Mr. Teall constantly devoted his energies toward clearing up many of the perplexities which continually arise in the use of words. Centering his attention especially on the need for clarification in usage with regard to compounding of words and their division into syllables, he became widely recognized as one of the leading authorities and the only man who ever attempted to write a book devoted to the compounding of words. He belonged to that school of lexicographers among whom the proper use of the English language was considered next to their religion. He was truly a master proofreader and a master of English usage.

Many are the proofreaders and students of language who will mourn the loss of Mr. Teall. Many are those who looked to him for counsel and guidance in their efforts to master the proper usage of words. Many indeed are those who have been helped by his words of encouragement, by his kindly constructive criticisms, his advice and his suggestions. For thirty years Mr.

Teall contributed each month to *THE INLAND PRINTER* a special article dealing with some phase of proofreading and also conducted a department devoted to proofroom notes and queries. His last written words, penned just before the stroke which resulted in his death, were the start of his article for this issue. Thus his last conscious hours were spent in the cause he loved so well, and which he made his life-work.

F. Horace Teall was born in Brooklyn, New York, on February 17, 1850. At the age of fourteen he left school and started work as a copyholder in Appleton's printing office. Strongly attracted by the work of the compositors he immediately began to study the case, and within two weeks he was put to work setting type as a two-thirder, boys at that time being employed on the piecework basis and paid two-thirds of the men's rate. He soon became known for speed and accuracy as a typesetter, and within a year was entrusted with the composition of a spelling primer with lessons in columns of words.

When only twenty years of age he became a proofreader on the *New York Sun*, and thus he started on the road which led to his becoming acknowledged as one of the leading authorities. So careful was he, so painstaking, so accurate, his work

soon became recognized and he was called to more important duties. In 1886 he was employed as an editorial proofreader on the *Century Dictionary*, at first correcting the typewritten copy made from the original manuscript, and shortly after rewriting the copy when necessary. Coming in such close contact with many of the leading writers and scholars he was struck with the great difference of opinion and lack of system in regard to the joining of English words. Thus he was led to make an extensive study of the subject, which resulted in his

writing the book entitled "The Compounding of English Words," the only work of the kind ever published. This book brought him into still greater prominence, attracting the attention of the editors of the *Funk & Wagnalls Standard Dictionary*, who engaged him as department editor in charge of compounding. In their introduction to the latest edition of the *Standard Dictionary* the editors paid a glowing tribute to Mr. Teall by saying: "In order to supply a standard as well as to assist in the correction of existing confusion in both literary and lexicographic usage, the division of words into syllables in writing and printing and the compounding of words have been reduced to a logical system by the foremost expert on those subjects in the United States."

After closing his first work on the *Standard Dictionary* Mr. Teall was engaged as managing editor on *Johnson's Cyclopaedia*, which he enlarged from eight to twelve volumes. Then his services as proofreader and

writer were requested on the *New International Cyclopaedia*, later on *Webster's New International Dictionary*, after which he returned to the *Funk & Wagnalls Company* to take charge of the work on the *New Standard Dictionary*.

In addition to his book on "The Compounding of English Words" Mr. Teall was also the author of several other books, namely, "English Compound Words and Phrases," "Proofreading," and "Punctuation." As one writer has said, "Mr. Teall made proofreading a profession, and brought to it a scholarship that would have done credit to a university professor."

For the past several years Mr. Teall had been in failing health and was confined to his home a large part of the time. On February 20 he was stricken with apoplexy from which he did not regain consciousness, the end coming on Monday, February 26. He is survived by his widow and three daughters: Elizabeth H., a school teacher in New York city; Beatrice (Mrs. Andrew Bender), wife of a member of the faculty of Lebanon Valley College, Annville, Pennsylvania, and Dorothy, formerly member of the staff of *Musical America*; also one son, Edward N. Teall, author of "Books and Folks" and chief editorial writer of the Worcester (Mass.) *Evening Gazette*.



F. Horace Teall

The great esteem in which Mr. Teall was held by all who came in contact with him is expressed in the following paragraphs, taken from *The Nation*, for March 14, also in the tributes which have been sent to the editor of this journal and which are appended hereto:

THE MASTERS OF THE WORD

F. Horace Teall, whose death was announced the other day, was of a race of great proofreaders. He illustrated well the theory that great proofreaders are born and not made, yet his two brothers were almost equally remarkable. The spell of the word rested literally upon them. They lived with and for words, and made their living by doing so. Horace Teall was one of the compilers of the Century Dictionary, the author of a book called "The Compounding of English Words," the editor of Johnson's Cyclopaedia, the definer of words for Webster's New International Dictionary and the New Standard Dictionary. For thirty years he conducted a department of proofroom notes and queries in *THE INLAND PRINTER*. The public conception of a proofreader may be that he is a hack who has mastered the mechanical art of spelling; no one could know the Tealls and not know better.

Some of the best of our younger publishers seem to consider the expert proofreader a needless luxury; editors know that a good proofreader is not only indispensable, but an artist in his own, and, at his best, in other languages. A really able one knows everything; he must have a perfectly astounding knowledge of the classical languages, of literature, of history, of the names of public men in all countries. He must catch an error in the patronymic of every north or south polar explorer. He may not have read a book of Darwin's, but he must know their titles and the spelling thereof. As he reads, he must challenge the statements of the greatest and most dogmatic of authors and editors. More than that, every self-respecting office has its cherished idiosyncrasies, which he must observe. . . . Every good editor or proofreader has his pet hates and his suppressed desires; neither has the divine afflatus if he is not willing to fight to the last ditch for his hobbies. And he is an exceptional editor, indeed, who does not at times horrify his proofreader by violating his own rules. To the real artist in proofreading the error leaps out from the page and enters the eye before the eye itself has time to focus upon it. It is intuition, inspiration, second sight, a sixth sense which guides him, but sad to say, even the best of proofreaders is bound once in a while to let something slip. Then the editor has his inning and the last word.

F. HORACE TEALL — A TRIBUTE

Warder of words! Uncounted millions he has passed in review, some typographically beautiful, many not so graceful but in fair alignment, and oftentimes—the drill of the awkward squad. Those words live on unflawed, imperishable, but hand and brain are stilled that rounded them into form. Yet it may be his vivid, active intelligence is flashing on, in realms fitted for it, as he has often hoped for the future, calling death "a dream in the dark":

Only grant my soul may carry high thro' death her cup unspilled,
Brimming though it be with knowledge, life's gain drop by drop distilled —

"Who, by taking thought, can add one cubit to his stature?" Mentally, Teall accomplished this throughout the years, testing, assaying, storing up — rejecting the false, redeeming the true. Thus came his devotion to editorial proofreading of a high order, a well-spring of life for him. Books were work, play, devotion and adventure to the man, always happy in his home and daily duties. To one in kindred lines of work he was genial, companionable, yet thoughtful — somewhat apart, often with far-seeing gaze. A good friend of his often quoted Carlyle's "Silent men are the salt of the earth." — *F. D. Stickney*.

To the Editor:

SPRINGFIELD, MASS.

Mr. F. Horace Teall was for nearly three years (1907-1909) a member of the corps of office editors that produced Webster's New International Dictionary.

Although fundamentally his work was that of a proofreader, he was not only a reader of the highest grade, but also a valued editor whose judgment on fine points of English technique was constantly sought by his associates and accepted as of almost decisive weight. Particularly noticeable was his loyalty to his chief on points where the policy of Webster based on our accumu-

lated material differed in principle from his own conclusions. In such cases he was naturally tenacious of opinion and argued in favor of his position until a decision had been reached. To such a decision he adhered as though it had been his own.

During his stay with us we learned to admire Mr. Teall for his upright and kindly nature, as well as for his real scholarship based upon wide reading.

His articles in *THE INLAND PRINTER* have always been interesting and helpful. It is no easy task to find material for such articles and still less easy to present it in an attractive, as well as convincing manner.

H. G. BAKER, President,
G. & C. Merriam Company.

Dear Mr. Hillman:

NEW YORK, N. Y.

The best tribute I can give to Mr. Teall is to refer to that of Sir Christopher Wren engraved on a tablet in St. Paul's Cathedral, London, where there is no other memorial to the great architect — *Si monumentum requiris, circumspice* — If you seek his monument, look around you.

Mr. Teall's work for the Funk & Wagnalls Standard Dictionary and for the New Standard Dictionary has borne abundant fruit. He was the first to direct attention to the confusion that existed in the writing and printing of compound words. His method of compounding words, applied by him in our dictionaries, has commended itself to every teacher and layman who has given thought to the subject. It is the result of years devoted to the study of words, and deserves the support of every one concerned in the correct use of words.

Mr. Teall's success in life is to be attributed largely to indefatigable industry, dogged determination, and unity of purpose. Among writers who have benefited the English speaking world, F. Horace Teall ranks with John Wilson, the Scottish-American expert on punctuation, Gould Brown, the foremost American grammarian of his time, and James Champlin Fernald, the master of the written word.

FRANK H. VIZETELLY, Editor,
Funk & Wagnalls New Standard Dictionary.

Dear Mr. Hillman:

JERSEY CITY, N. J.

I regret to learn of the death of my talented friend, F. Horace Teall. Many readers of *THE INLAND PRINTER* will miss his instructive and learned contributions, which have so ably upheld the dignity of printing from month to month these many years. He was, indeed, a master corrector of the press; his works on proofreading are classics; and, being a true printer, he was conversant with the various perplexities which beset the conscientious printer in composing correct texts, hampered too often by the carelessness or obstinacy of the writers of texts. Followers of Teall are not among those printers — too numerous at this time — who look upon careful proofreading as an expense to be avoided and the proofreader as a brake upon the wheels of production. Time was when printers were ashamed of their typographical errors, but now one seldom finds a book or a magazine and never a newspaper that is not disgraced by inexcusable or ignorant errors. I happen as I write to have on my desk an expensively illustrated and a well printed book, published by The Pilgrim Press, which is full of errors, one of which is "beaurocracy" for bureaucracy! (The ignorance of a typesetter uncorrected by a trained proofreader.) It is greatly to the credit of *THE INLAND PRINTER* that it has given space for so many years to instruction in proofreading, employing the high talents of Mr. Teall for that purpose.

HENRY L. BULLEN.

Editor, "The Inland Printer":

ORANGE, N. J.

F. Horace Teall will be mourned by proofreaders and printers everywhere. He supplied all of us with a much-needed course in our language. He may have a successor but never an equal. I once asked him if a certain expression would conform to *THE INLAND PRINTER*'s style. He replied: "The I. P. has no style." And this was said without reproach. A purist himself, like all great teachers he had a gentle tolerance for others.

For many years our lives had paralleled, without touching. Mr. Teall was on the *New York Sun*, I on the *Tribune* next door; for twenty-nine years our departments were not far apart in *THE INLAND PRINTER* and we lived in neighboring towns in New Jersey. It is pleasant to think that a better acquaintance may be possible in the life to come.

S. H. HORGAN.

Collectanea Typographica

By HENRY LEWIS BULLEN

Incomparable Shakespeare

When Learning's triumph o'er her barbarous foes
First rear'd the Stage, immortal Shakespeare rose.
Each change of many-colored life he drew,
Exhausted worlds, and then imagin'd new.
Existence saw him spurn her bounded reign
And panting Time toil'd after him in vain:
His powerful strokes presiding Truth impress'd
And unresisted Passion stormed the breast.

Dr. Samuel Johnson.

Shakespeare and the Printers

THREE hundred years ago, in 1623, seven years after the death of their author, the first complete edition of Shakespeare's plays was issued by Isaac Jaggard, a printer, in London. Shakespeare appears to have been indifferent to the publication of his plays. Perhaps it was not considered desirable to submit them to the general readers for fear their value to the theater might be impaired. So far as is known the only works authorized by Shakespeare to be printed were his "Venus and Adonis" in 1593 and his "Lucrece" in 1594.

However, the greater proportion of his plays had been printed separately, without permission, by printers who procured by purchase or by loan manuscript copies from actors. Nevertheless, in 1623, until the issue of the famous First Folio edition of the plays such important works of Shakespeare's genius as "The Tempest," "Taming of the Shrew," "Twelfth Night," "The Winter's Tale," "Henry VIII.," "Julius Caesar," "Macbeth," "Cymbeline," "Two Gentlemen of Verona," "Measure for Measure," "Comedy of Errors," "As You Like It," "All's Well That Ends Well," "Coriolanus," "Timon of Athens," "Anthony and Cleopatra," "King John" and "Henry VI.," the last named in three parts, had not been put in print. But for the enterprise of Jaggard, the printer, these great literary treasures were in grave danger of being lost, for not long after 1623 the Puritans came into power, condemning the theaters and all their works. Thus the players lost their occupation,

and the unprinted plays seemed for a long period to have no consideration given to them. An additional service of Jaggard and his associates was to select the better texts among those that had been published in pirated editions. Thus the First Folio edition of Shakespeare's plays became the foundation of the literature of Shakespeariana, which is the greatest of the monuments created in honor of this master mind, and has given more employment to printers than has any other book, except the Holy Bible.

* * * *

Defense of William Jaggard, Printer

WILLIAM JAGGARD was a leading printer of London who was succeeded in 1623 by his son Isaac Jaggard. One of the son's first ventures was the printing of the famous First Folio Shakespeare, an account of which is printed nearby. William Jaggard's printing was the best in England at that time, but a Mr. Yorke had employed him to print a book in 1621, "A Catalogue of Nobility," which proved to be unusually full of errors. Yorke had a corrected edition printed by a rival of Jaggard's, and took occasion in the preface of the second edition to place the blame for the errors with William Jaggard. Incensed at the charges of Yorke, Jaggard replied to them in a preface to a book he published on his own account in 1622. This defense follows, but the charges continued to rankle, and in a preface to the book, the title page of which is here reproduced, Jaggard refers to Yorke as "a snarling backe-byting whisperer." *Collectanea* thinks that the defense,

which upholds the dignity of the printing art, is a complete vindication of Jaggard and his workmen against Yorke's aspersions.

Following is Jaggard's remarkable defense, quoted in part:

I owe my selfe that justice, and my poore credit so much right, as not to heare my name publicly proclaimed and pasted on the forefront of a book for those faults whereunto the Author can onely be principall, howsoever hee hath made my Presse accessaries. But first, what tares were those which the enemy sowed while the good man slept? . . . These slippes confute him, that there was never any John Seymour, either Earle of Hertford or Duke of Somerset. Or that grosse ignorance when hee writes that Richard, second sonne of

Mr. WILLIAM
SHAKESPEARES
COMEDIES,
HISTORIES, &
TRAGEDIES.

Published according to the True Originall Copies.

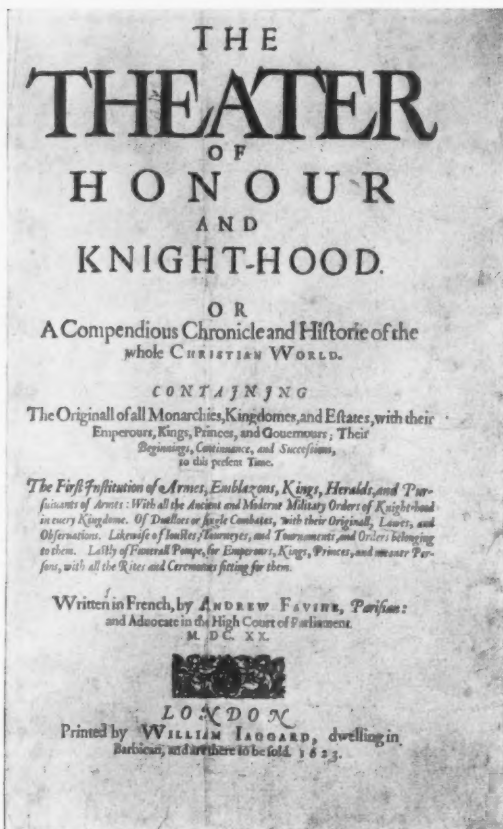


LONDON
Printed by Isaac Jaggard, and Ed. Blount. 1623.

Title page of the First Folio Shakespeare, the most famous book in English literature, in which the complete plays were first printed three centuries ago, seven years after Shakespeare's death, by an association of printers, thus saving from imminent danger of loss several of the greatest of Shakespeare's renowned plays.

King John, was crowned King of the Romaines. . . . I appeal to any man's Conscience, or his owne, whether it is possible for the Presse to be guiltie of those or the like mistakings. . . .

Might not Mr. Yorke by as good reason pretend all these omissions (added in the second edition) to be but printer's escapes, when it visibly appears that these. . . .



Title page of a folio book printed in 1623, but earlier than the famous First Folio Shakespeare of the same year, in the same printing house and with the same types and decorative pieces. William Jaggard, its printer, was the father of Isaac Jaggard, the printer and publisher of the First Folio. Isaac succeeded to the business in 1623, between the dates of publication of the two books referred to.

were stronger motives of his reprinting that book than the mending of those he calls Printer's faults, or the preventing of this discoverie, especially in that post-haste to make the Presse worke by moonlight.

If then it bee notorious that the Printer takes no charge of the matter, and evident to common understanding that such material faults, as before instanced, cannot slip through the fingers of a Compositor or fall upon the Printer's score, of what other kinds are those divers faults and "many mistakings" committed by the Printer in the time of his (Yorke's) sickness? [Here follows a list of author's errors.]

Next, though I ascribe no such infallibility to the Presse, as Mr. Yorke does to his Pen, yet I am confident that the Errors, or the most part of them, looke so like the Author as no man of judgment will father them upon the Printer, inasmuch as they rather savour of Ignorance than Neglect.

And, lastly, the Workemen of that book offer to joyne issue with Mr. Yorke, that he shall not shew almost any of those verball mistakings which they cannot fasten upon himself. . . . In summe, if it be true which the Workemen affirme, and thereupon offer to wager, this generall complaint of the Printer's many faults and mistakings, must returne to this issue: that either it is generally untrue in all kindes or can onely bee made good in literall faults, some of which kinde might, perhaps, escape the Printer. And was not this a wonder, worthy to be sounded forth in the Title of a booke, that some literall escapes had passed the Presse? . . .

In the meantime, hath not the Printer a good office (thinke you), who, as a servant to the publike, ought in reason to be cherished, if for the supposal of a letter amisse he shall be subject at the appetite of every single-soled Poet and Painter or of every Second-hand Broker of other men's bookes, to have his credit baffled and canvast in a Preface. . . .

Master Yorke must give me leave to acquaint him with the Workemen's answer, who will at no hand yeelde themselves to bee fathers of those sylabical faults, whereof (say they) if his owne blindnesse were not the mother, yet at least it was the midwife. . . . and they give their reason, which I have reason to believe. . . . that Master Yorke borrowed most of his materiales out of other men's Copies. . . . by his own hands. . . . who read Butyrum et Caseum [butter and cheese!] for Brutus et Cassium, and a number of the like, yet extant in his Copie, which of the Workemen had bene so madly disposed to tye themselves too (which they now repent they did not) hee would (they say) have made his reader as good sport in his Catalogue as ever Tarleton did his Audience, in a Clowne's part. . . .

It is enough for me that I have satisfied myself in it, that Mr. Yorke may understand, it touches a Printer as much to maintaine his reputation in the Art he lives by as a Herald in his Profession.

And so say we, all of us!

* * * *

The desire for knowledge, like the thirst for riches, increases with the acquisition for it.—*Sterne*.

* * * *

True wisdom is to know what is best worth knowing and to do what is best worth doing.—*Humphreys*.

Immortal Shakespeare!

Our revels now are ended. These our actors,

As I foretold you, were all spirits, and Are melted into air—into thin air; And, like the baseless fabric of this vision, The cloud-capped towers, the gorgeous palaces,

The solemn temples, the great globe itself, Yea, all which it inherit, shall dissolve, And, like the insubstantial pageant faded, Leave not a rack behind! We are such stuff As dreams are made on; and our little life Is rounded with a sleep. —*The Tempest*.

* * * *

Verse Below the Portrait of Shakespeare in "Shakespeare's Poems," 1640

This shadow is renowned Shakespeare's! Soule of th'age.

The applause, the delight, the wonder of the Stage!

Nature her selfe was proud of his designes, And joy'd to weare the dressing of his lines.

The learned will Confess his works are such

As neither man nor Muse can prayse to much.

For ever live thy fame, the world to tell

Thy like no age shall ever parallell!

* * * *

Epitaph on Shakespeare

Renowned Chaucer lie a thought more nigh To rare Beaumont; and learned Beaumont lie

A little nearer Spenser, to make roome For Shakespeare in your threefold fourfold tombe.

To lie all four in one bed make a shift, For untill doomesday hardly will a fit Betwixt this day and that be slaine For whom your curtaines need be drawne again.

But if precedency of death doth barre A fourth place in your sacred sepulchre, Under this curled marble of thine owne Sleepe rare Tragedian Shakespeare—sleepe alone.

That unto us and others it may bee Honor hereafter to be laid by thee.

—*Basse*, 1633.

* * * *

Immortal Shakespeare!

How sweet the moonlight sleeps upon this bank!

Here we will sit and let the sounds of music

Creep in our ears: soft stillness and the night

Become the touches of sweet harmony.

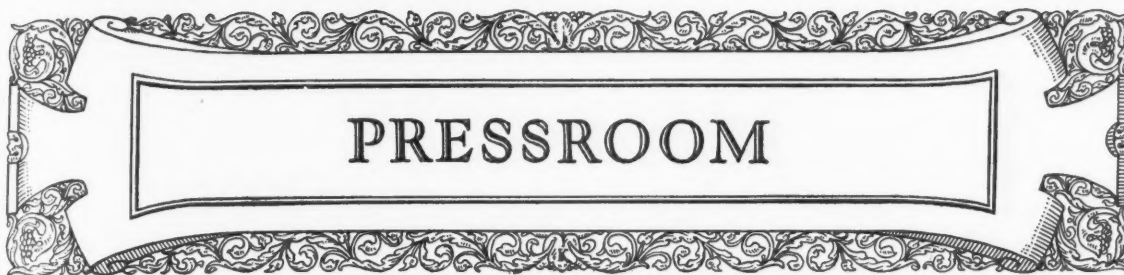
Sit, Jessica. Look how the floor of heaven

Is thick inlaid with patines of pure gold: There's not the smallest orb which thou behold'st

But in his motion like an angel sings, Still choring to the young-eyed cherubins.

Such harmony is in immortal souls; But whilst this muddy vesture of decay

Doth grossly close it in, we can not hear it. —*The Merchant of Venice*.



The assistance of pressmen is desired in the solution of the problems of the pressroom in an endeavor to reduce the various processes to an exact science. Replies to inquiries will be made by mail only when accompanied by stamped self-addressed envelope.

Legal Blanks Need Not Be Heavily Inked

A Tennessee pressman submits a legal blank printed on both sides. A dispute arose as to the amount of color carried, because of the fact that the stock was thin. Our opinion was sought as to the proper amount.

Answer.—We do not consider that too much ink was used on either side of the sheet. On the second page of the blank the ink appears gray, from lack of impression on a number of the lines of type. The form is not very well printed, and does not carry too much impression. We believe it could have been printed better, and if better ink and more complete makeready were used perhaps it could have carried more ink and more impression without harm to the appearance of the sheet.

To Pack a Drum Cylinder Press

A Kansas publisher recently installed a rebuilt drum cylinder press and secured the felt blanket from the typefounders, but was at a loss as to how to apply it, hence his letter of inquiry.

Answer.—Attach the blanket and cover it with news stock and finally cover the news stock with a piece of oilcloth turned wrong side out. If this is not available use a piece of unbleached muslin. When the right amount of packing is applied to the cylinder you may place a column rule across the tympan and also on the cylinder bearers. The packing need not be more than about three sheets of news higher than the cylinder bearers. Before applying the muslin or oilcloth be sure you have enough print paper under it, then reel it up tight. Be certain to fasten the front end of the muslin by a double or triple fold, to the pins under the clamp.

Plates Higher Than Standard

A pressman writes: "Is there any excuse for printing from plates that are more than type high? I know that sometimes it is an advantage to reduce the height of plate as in the case of a vignette halftone, but I had the impression that the plate must never exceed the height of press bearers, which I understand is type height, .918 inch."

Answer.—The best reply we can make is to quote from an article on the underlaying of printing plates, written by Thomas E. Dunwoody for *The American Pressman*:

"It is well known that some plates can and should be worked higher than type high, while others should be less than .918 inch—the standard height. For instance, a large, solid plate requires more impression than type and small open halftones, and to get this extra impression it is necessary that we apply it both under the plate and in the packing so that the plate will ink properly and the cylinder will not be overpacked. Many pressmen ignore this fact and have troubles which are blamed on the printing machines. Yet it is an accepted fact that the larger the solid printing area of a plate the more impression it requires to print it, and, quite obviously, excessive makeready or packing is necessary, which changes the

periphery of the cylinder, unless we divide this between underlaying and overlaying—part under the plate and part on the cylinder.

"As the pressman becomes familiar with working the plate rectifier, he will find that it is the only real, scientific way of correcting the errors found in practically all printing plates. It is the only method of underlaying a plate before the form goes to press, so it will be the correct height when printing."

Using Embossing Ink on a Platen Press

A California printer has some embossing ink in tubes which he desires to utilize, but finds it is too stiff. He wants to know how to soften the ink.

Answer.—If the ink is too stiff and dries too quickly the drying can be retarded by mixing in a thinner ink of the same color. This is a better plan than to modify the body of the ink with a reducing varnish. Of course if you have no ink of the corresponding color you may use the varnish. If you have no varnish, mix in a little balsam copaiba in the same way. You understand that too much reducer of any kind will render the ink unfit for bond or flat paper.

Bordered Handbill Wrinkles

An Illinois pressman submits a quarter sheet handbill which has a large rule border around it. The finished job was wrinkled unduly at the back edge. He asks the cause and also the remedy.

Answer.—To avoid the wrinkle on border-enclosed forms you have to watch closely that the grippers do not produce a bulge in the sheet just where the guide support is located. The slight curve in the sheet can not work out where a rule encloses the form, hence it is folded over and prints showing a white break in the border. Another reason for such effect is that some lines of type or some rules punch the stock more than others do. This, however, does not appear to be present in your sample sheet. In such a case if the top sheet consists of a heavy manila and just beneath this one or two sheets of heavy bristol board, this lack of resiliency will tend to prevent the wrinkles. Of course less tympan should be carried.

Flitters Do Not Adhere Firmly

A Michigan printer has a job of tablet covers where flitters are used. He submits several samples which show plainly his trouble. His letter reads in part: "We are having trouble in making this material stick. We tried several different kinds of gold size and have been unable to find one that works properly. Perhaps the glitter we are using is too coarse."

Answer.—The material can be made to adhere to an impression printed with flock varnish. This varnish, we believe, will solve your difficulty. The freshly printed sheets must be laid out singly and the material should be applied as soon as possible after printing. Be certain that the sheets are not laid one on another until after the material is applied. Considering the width of the printed outline in the design, we do not believe

the material is too coarse. Allow the sheets to retain the loose material until the day following the printing, at which time the varnish will have set sufficiently to hold the particles intact. Different methods are employed to affix the very flimsy particles to the freshly printed design. One plan we saw used appeared to give results. The freshly covered sheet was passed between two tightly set rubber rolls, which from the nature of the pressure affixed the material to the design but had no effect on the material not in contact with the varnish. The rubber rolls in question were the ordinary laundry wringer type.

Double Rolling a Form Unnecessary

A New York pressman describes a plight he was in owing to excessive time employed on a platen press form. He enclosed a 6 by 9 enamel sheet printed very neatly; the halftone was made ready and printed faultlessly. Except that the form was double rolled, we believe unnecessarily, the time employed was not above normal. His letter reads in part as follows: "The job consisted of five thousand sheets and was run on an 8 by 12 press with a three-inch fountain. I mixed reducing compound to remove the tack from ink, and put in a very fine talcum powder to prevent offset, as the job was not slipsheeted; also added a little blue ink. Had to double roll the form so as to get proper distribution. The work of make-ready, mixing ink, and feeding was completed in seven hours. Do you consider this time excessive? I should appreciate it if you would give me your opinion of the job through the columns of your magazine."

Answer.—We believe the actual printing time could have been shortened by not double rolling the form. Perhaps the use of a vibrator roller would have helped you, as the form had but a small solid area. The makeready and printing are commendable.

"Pressroom Grievs—and How to Get Away From Them"

A handsomely printed booklet of twenty-four pages with this title can be obtained by writing to the publishers, The Indiana Chemical & Manufacturing Company, Department D-3, 135 South East street, Indianapolis, Indiana. A number of useful hints are given which will be appreciated by pressmen. To quote from the pages of the book, you will find "That printing ink is as temperamental as a prima donna. You can never tell how it is going to act. Today it may work satisfactorily in every respect; tomorrow, the same ink, on the same stock, may give you trouble. It is not the fault of the ink manufacturer—it is simply the nature of the product. Its chemical elements make it extremely sensitive to every change in temperature and humidity. Even the finish and the condition of the paper stock affect it. It is evident that the manufacturer can make ink to fit only average conditions. It is up to the pressman to adjust the ink to the requirements of each day's work." As pressmen usually are eager to read and acquire information which will tend to minimize their troubles, we are pleased to direct attention to books of this character.

Slipping of Tympan

A Connecticut pressman submits an impression of a sheet of halftones, and asks if they are too heavy for a press he mentions. He also wishes to know why the tympan slips from beneath the clamps on his cylinder press.

Answer.—While the form is quite heavy and requires somewhat heavier impression than does an ordinary type form, we are of the impression that it can be printed on the press you mention. The slipping of the tympan may be due to the use of an amount of packing and overlays that is greater than normal, thus increasing the radius of the cylinder above the periphery of the cylinder bearers. While the form was on the

press it could have been tested by placing a straight edge across the tympan on the pages having the heaviest overlays, and allowing one end to extend over the cylinder bearer. The greatest amount of space between straight edge and bearer should not ordinarily be more than the thickness of the manila top sheet, about .006 inch at the most.

Slur From Heavy Form on New Press

A Missouri pressman submits a four-page circular printed on a new platen press. A slight slur is produced, which was considered the fault of the machine, and our opinion is asked.

Answer.—We do not believe that the slur is caused by any fault of the press, but are of the opinion that it may be due to the condition of the packing. Some pressmen carry too much packing. We would ask you to try this form by using about four sheets of tympan, and one top sheet and one sheet of pressboard. For the form in question, if you carry no more than this amount and it still slurs, we suggest that you see that all the lock nuts of the impression screws are tight, also that the impression is even. It appears even on the sheet you sent, but it may not have appeared so on first impression.

MAKING THE OBJECTIONABLE SCREEN IN HALFTONES OBSCURE

The halftone is noted for its ugly screen. It is distinguished from all other processes by the screen, which is composed of dots. Anyhow there is nothing to take the place of the halftone from practical and economical standpoints. The one thing approaching it, however, from an economical standpoint, is a rotogravure and offset process, so printers will really have to watch their step in this direction.

A wrong thing takes place hour by hour and it is this: The printer and the buyer of printed things have constantly in mind pure white polished paper and the reverse of white, which is black ink. These are opposites and are of the greatest contrast possible. By this act the dots are emphasized, or, in other words, the picture peppered all over and made unnatural and ugly, too.

How can this screen of dots be hidden? It is constantly asked of one printer: "Where is your screen?" or another question is asked: "How fine is your screen?" thinking it must be very, very fine when it isn't. The screen referred to in this instance is generally 150 line but seldom as fine as 175. The screen is made obscure by this printer in following out a certain course, described as follows:

The screen can be hidden to quite an extent and almost lost entirely. The *first* step in this direction is to get away from highly polished paper and use a dull finish. The dots will become larger on a duller paper; this means that there is less white space between the dots, making the dots less conspicuous. It will also be noticed that the printing becomes stronger on a duller paper because the color is intensified due to the larger dots. *Second*, by the adoption of a cream or ivory paper and, dull too, in place of the white polished, the paper itself is less conspicuous, making less contrast between the dots and the background. *Third*, substituting a brown ink for black; the cream or ivory paper and the brown ink are nearer each other in color, offering still less contrast between paper and dots. *Fourth*, by the use of a doubletone ink, in which a dye has been placed in the varnish, the color of the dye becomes a halo around the dots and they meet or connect up, making a continuous background and practically hiding the paper. So the most favorable way to hide the screen is to adopt a dull finish cream or ivory paper and a brownish doubletone ink. The screen is objectionable; let's hide it. The halftone can be charming, or the halftone can be hideous.—Norman T. A. Munder, in *Poor Richard's Almanack*.

Some Practical Hints on Presswork

PART I.—BY EUGENE ST. JOHN



RELATIVELY few persons realize the size and importance of the printing industry, the "art preservative of all the arts." What is considered the most complete directory of printerdom lists upward of 40,000 printing concerns in North America. One supply house, which manufactures machines which may be sold to practically all classes of printing concerns, has a mailing list of 44,000. These totals are far short of the actual number. Perhaps the nearest to a complete list of printing concerns would be found in the office of a rollmaker, since all presses require rollers or roller composition. In the telephone directory recently issued in one of the ten largest cities of North America there were listed more than 200 printing concerns. In the same city one of the leading rollmakers had a list of 600 concerns using composition rollers on one or more presses.

The most popular platen press has almost reached the 90,000 mark. Its closest competitor has turned out nearly 25,000 presses. The most popular two-revolution flat-bed cylinder press is close to the 15,000 mark. One concern now in its ninth year has turned out a product valued at more than \$25,000,000. Another older and larger concern carries on its books credits to the amount of \$5,000,000. These few figures give an idea of the size and importance of the printing industry, but figures can not give an idea of the importance of printing in the dissemination of knowledge.

It is a far cry from the day just a few centuries ago when Bibles were slowly lettered by hand and then chained to the pulpit, to the present when there are plants with the facilities and equipment to turn out many thousand copies in a week.

In a noble industry like this one would expect system and cooperation *par excellence* with the minimum of waste. On the contrary, the printing industry is characterized by a lack of system and cooperation and by the use of rule-of-thumb methods which are appalling in their wastefulness. This is not true of all printing concerns, and the purpose of this treatise on presswork is to point out what experience has shown to be the best methods of printing, for that is what presswork is—printing. All the work of writer, artist, photoengraver, electrotyper, compositor, makeup man, stoneman, papermaker, rollmaker and inkmaker may truly be termed makeready—the pressman does the printing. On the successful and expeditious execution of its presswork depends the success of a printing concern.

EQUIPMENT OF PRESSROOM.—The majority of pressrooms are today overequipped. During the World War the presses of the country were kept fairly busy, but that brisk demand is not likely to occur again for many years. By the same token there are too many printing concerns. It is better to operate the pressroom night and day or in three eight-hour shifts than to double or triple the pressroom equipment.

LIGHTING.—The majority of pressrooms are not well lighted, yet nothing is more important in getting maximum output. The ideal light is a saw-tooth skylight. For artificial light in the pressroom Mazda C is best. The light should be close to the press, as nothing is gained in lighting up the room near the ceiling "like a church." As reflection influences the light, the walls and ceiling for the most part should be white.

HEAT.—The process of printing requires a temperature of at least 60° Fahrenheit, and when the work is solid or semi-solid forms on delicate surfaces like coated paper a tempera-

ture of 75° is better. Here again the heat should rise from the floor near the presses and not be greatest farthest from the presses, as so often happens to be the case in many plants.

ARRANGEMENT OF PRESSES.—It is not practical to go into details concerning the arrangement of presses, except to note that the presses should be convenient to lockup stone, to paper-cutting machine and to the bindery, in order to avoid unnecessary travel of material and workmen.

POWER.—The individual motor drive with variations of speed is best for many reasons.

VARIOUS ACCESSORIES.—Some needed accessories are a makeready table of ample size, with drawers to hold overlays, thin tissue, onion-skin tissue and French folio; a marking-out board inclined at an angle to the light; a register cabinet with glass top and a space beneath it for electric light; a gas or electric burner on the delivery of the press to remove static electricity, prevent offset and assist in "setting" the ink; necessary tools, such as a carpenter's square, steel straight-edge, overlay knives, which may be made from Star hack-saw blades; engravers' lining tools, to be had from wholesale jewelers; overlay stabbers, either scratch-awl or hollow punch; wire brushes; type-high gage; micrometer; steel tape; quoin key with long handle; plane; punch and set; pliers; screw drivers; oil stones; files; tacks and hammers. For oil stones a coarse carborundum and a fine India stone are best. A waste-paper can and a waste-rag can, or as many as may be required, are necessary. If considerable plate printing is done a type-high planer will be an economy. The roll of oiled manila drawsheet paper should be hung on a bracket on the wall.

MAKEREADY.—As previously stated, all the work of the other departments which forward the forms and the units thereof to the pressroom is really makeready. All this preliminary work is making ready to print. Needless to say, it is more economical to use linotype or monotype forms than to set and distribute type, but trade composition plants turning out the best forms should be patronized if the forms are set outside the plant. When plates on wood bases are ordered it should be specified the plates must be type high, the bases square and the plates square on the bases. If specifications are not observed the plates should be returned to the platemaker. There is no reason why the printer should do the platemaker's work for him on the printer's time. When ordering halftones the screen suited to paper to be used should be selected, otherwise you borrow trouble for the pressroom and cause decreased production. In multicolor printing much time will be saved and worry about register avoided by running the black outline plate first and using transparent colored inks.

CHASES.—The electric-welded steel chase is best. The chase should be placed right side up around the form. On chases which are nearly the same size as bed of press the deadline should be marked on chase in line with gripper line on bed of press.

LOCKING FORM ON PRESS.—Before placing form on the press the pressman should make sure the reverse of the form and the bed of the press are clean. After the chase is in position on the bed the bed clamps may be set against a strip of cardboard next to the chase, but the bed clamps should not be tight. The quoins are unlocked and the form planed down. Strips of cardboard should be placed between quoins and chase. The quoins are tightened with the fingers and the bed clamps are tightened cautiously. If too tight, the bed clamps will spring the chase and form. Finally, the form is planed down again and the quoins cautiously tightened to avoid springing.

SETTING THE ROLLERS.—As so much depends upon the effectiveness of the rollers their careful setting is one of the most important steps in makeready. There are various methods of setting rollers. We give the method we believe to be the most accurate. Experience shows that in order to ink a form with the least quantity of ink a good pressure of the roller is required. A very light pressure will remove ink previously deposited, unless the rollers are overcharged with ink. It has been noticed that in printing large solid plates a slow, heavy rolling is most effective. If the ink plate of the press is type high throughout its surface the form and distributor rollers may be set to the ink plate. The rollers are first put in the press and the press inked up. The ink plate is then washed clean and each of the form and distributor rollers is adjusted to leave a streak throughout its length about a quarter of an inch wide on the ink plate. The inked roller should leave the same width of streak on vibrator. If the ink plate is not type high it, of course, should be made type high. In the meantime the form rollers could be set in the same manner to type-high plates in the form. We believe this method of setting rollers is more accurate than placing feelers under the rollers in the form of roller gages. When setting rollers the first time, begin with roller next to cylinder and after setting it mark it on its end with one notch. Set the next roller and mark it with two notches, and so on. The rollers are always placed in the press in the same order thereafter, with notched ends all on one side of the press.

The setting of the form roller next to cylinder is most important. Rolling the form last, it is the most effective. If in proper contact with bed and vibrator it will reverse and run at same speed with the bed, but if not properly driven by vibrator, as the bed reverses it will spin and fill the edge of the form, causing a slur and wearing itself. With every considerable change in the thermometer and barometer the setting of the rollers should be tested, for the best form, ink, paper and makeready will fail to secure a perfect print unless the rollers are in good condition and are rolling with proper pressure.

At this point it may be noted that rollers, if properly cared for, are the least costly item in the cost of printing, not costing as much as ink, and as rollers are at least half, if not more than the better half, of presswork it will be found economical always to buy the best rollers to be had. Kerosene is the best roller wash and the least costly. Rollers, when new, should be seasoned ten days, and then left uncovered only when washing up. Oil should be run on the rollers at night and the rollers washed up in the morning. On good work the rollers ordinarily are washed again at noon, but on fine work if specks show in the print it may be necessary to wash up oftener. While it is not necessary when making ready, it will be found a distinct advantage on large forms to use the full complement of rollers, including all riders, and all rollers should be in best condition.

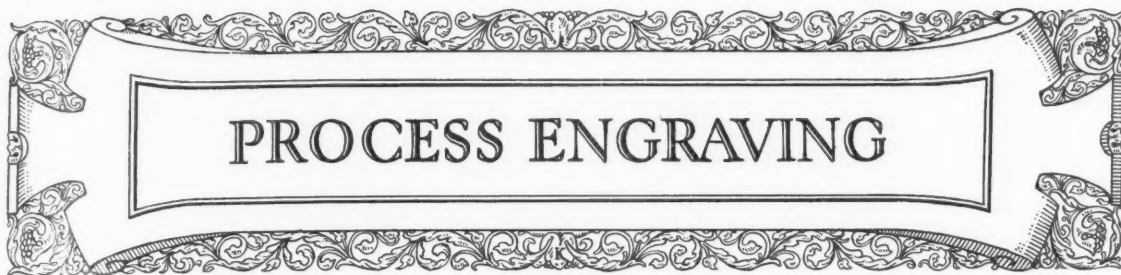
We recall a long run in three colors, yellow, red and blue, 300,000 impressions on each of the three solid forms extending from bearer to bearer. This was some years ago, before gas burners were in common use. (The gas burner, I believe, was first used in 1905 in the pressroom of the Republican Publishing Company, Hamilton, Ohio, by a pressman named Craig.) The pressroom foreman thought he could run the yellow and red without slipsheeting, but would have to slipsheet the blue. He also estimated the quantity of ink that would be needed. But after starting the yellow he discovered it was offsetting and so slipsheets had to be used. He had not run long until he noticed twice as much ink was being soaked up as he had anticipated. About this time the foreman realized the job was likely to show a loss in the pressroom, so he got busy *pronto* and called in the inkmaker and the rollermaker.

After making a test the inkmaker swore the ink was not at fault. The buck was finally passed to the rollermaker. This one happened to be a former pressman of long experience. He examined the rollers and found but two form rollers were in use and they were but fifty per cent efficient, no rider rollers were in use, and all rollers were set too light. A complete new set of rollers were placed in the press, the rollers were set properly and all the riders were used. Result: no slipsheeting and no offset on the yellow and red, and the ink consumption only half as much as shown at the start of the run.

INKING UP.—Inking up and dressing the cylinder naturally precede locking the form on the press. In inking up to make ready a scant allowance of ink is used, so that portions of form needing overlays may plainly show. This is a safeguard against the common tendency to "make ready with ink." After all possible care has been exercised in making ready a form with high-lights and vignettes on the edges of plates, a generous supply of ink may be fed from fountain to test whether the edges will show heavy.

DRESSING THE CYLINDER.—In the old days dressing the cylinder was an event in the pressroom. A carefully guarded sheet of pressboard or two was resurrected, a templet or pattern of manila to show position of pins and crease or score for edge of cylinder was first made and pressboard prepared accordingly. A manila was drawn over pressboard and tightened over the first reel rod. Then came the shrinking. The impression surface of cylinder was oiled and the under side of pressboard dampened with a sponge. The manila drawsheet was also dampened with sponge and all allowed to dry over night. Some of the old-time pressmen used a muslin drawsheet instead of the manila. The muslin was strengthened with a wire or strip of pressboard in its hem at the pin edge of impression surface of cylinder. This was the old way of placing the hard or permanent packing on the cylinder and is still the method in vogue in small and isolated pressrooms. The old method had two disadvantages: First, it required more time and, second, no sheet of pressboard or other cardboard can be of the same uniform thickness as a comparatively thin sheet of hard manila drawsheet. The present method is to dress the cylinder with a hard or permanent packing of sheets of oiled manila drawsheet each .006 thick and draw over and reel on the first rod a sheet of the same. Additional sheets of sized and supercalendered paper, 60-pound, 25 by 38 inches, the same size as the printing surface of the cylinder, after they have been impaled on hooks in cylinder opening, are added to make all the packing, when a second drawsheet has been reeled over all, just one sheet of the 25 by 38, 60-pound s. and s. c. above the cylinder bearers or .003. The s. and s. c. paper is commonly used because it is hard and fairly thin and shows variations of impression on both the face and reverse better than any other than coated paper. The same s. and s. c. is used as base for all overlays and as a sheet with overlays is added a sheet of the s. and s. c. on the cylinder is torn off. We shall assume then that the cylinder is dressed, as stated, to .003 above the bearers. All sheets are impaled on the hooks and pasted before the clamps have been tightened and the two manila drawsheets, cut to a taper, tightly reeled. To put on a drawsheet, the underlying sheets are smoothed down with the hand as the cylinder turns; the drawsheet is tightly drawn over edge of reel rod and creased as it is reeled by hand, care being taken that it does not slip back. It is then tightened as much as possible with the pin wrench.

REGISTER AND POSITION.—Before making ready, the pressman should be sure the sheet registers and get an O. K. on the position. The sheet is perfected by turning it over the long way, being fed first to the right-hand and next to the left-hand guide. In this way the same edge and the same end of the sheet is placed to grippers and guide, so if the gripper margins are right and the form registers the pages must register.



PROCESS ENGRAVING

BY S. H. HORGAN

Queries regarding process engraving, and suggestions and experiences of engravers and printers, are solicited for this department.
Replies can not be made by mail.

Black Specks in Halftone Negatives

Holgar Swanson, Eau Claire, Wisconsin, writes: "Am sending you a halftone negative, in which you will notice, with a glass, some opaque spots. They are on the surface of the plate and can be removed with a tuft of wet cotton. I have filtered the developer clean and added more acid, then cleaned out the plate holder and darkroom, and filtered the bath, without getting rid of them. I hope you will be able to help me out of this trouble."

Answer.—First you are to be complimented on the excellence of the halftone negative forwarded. The black specks appear as if they came from our old trouble maker, the hard rubber dipper used in lowering the plate into the silver bath. Hard rubber has a habit of giving off minute grains of sulphur that throw down a sulphid of silver in small black specks. Dry the rubber dipper, sandpaper or scrape it where it is wearing, and then give it a strong coat of shellac varnish. You will find the black specks will disappear.

Additive and Subtractive Color Photography

Photoengraver, Brooklyn, New York, wants to know what is meant by additive and subtractive color photography.

Answer.—This is a puzzling question to all students of color photography, and no definitions can be found. The writer's understanding of the terms is this: The scientist using a prism to decompose white light into its primary colors finds that if he takes violet, green and orange-red lights and by the aid of lanterns superimposes these three lights upon one another, he gets white light again. As the lights are added to one another it is called the additive method. The photoengraver's method is called the subtractive one because he first subtracts three colors from an object through color filters and then subtracts the white light reflected from the paper he prints upon by superimposing three colored inks on the paper until he makes black. The scientist calls his three colors, violet, green and orange-red, primaries because they make white light, while the photoengraver calls yellow, magenta and blue primary colors because they make the black he wants.

Color-Plate Making Extraordinary

The making of a set of four color plates in five and one-half hours was a recent accomplishment of the Powers Color-type Company, of New York. A committee comprising R. B. Gardiner, a member of the Vigilance Committee, Association of National Advertisers; Louis Schmidt, Rockefeller Institute; Charles Martin, chief photographer, National Geographic Society; H. H. Cooke, manager of William Green, printer; William Edgar Fisher, art director for William Green, and C. E. Chambers, illustrator, called on A. J. Powers and asked to see a demonstration of color-plate making with the new Xactone dry plates. An intricate piece of colored copy was handed him to make a set of four-color plates to be used by the League of Advertising Women. This copy was received

at 10:20 A.M. At 12:10 P.M. the four color-separated halftone negatives were made. The printing and etching of the copper halftones was done so that the color proofer began his work at 1:50 P.M. Proofing the four plates required two hours, so that the finished proofs in four colors began to come from the press five and one-half hours after the copy was received, the committee watching the operations.

Problems of Process Reproduction

The American Institute of Graphic Arts, New York city, at its March meeting carried out a program which could well be copied at gatherings of printers everywhere. The following speakers, from various branches of the graphic arts, were given five minutes each to state difficulties they have encountered in process reproduction: W. D. Teague, artist; Harry Beck, photoengraver; Norman T. A. Munder, printer; Arthur S. Allen, inkmaker; C. W. Dearden, papermaker; Burton Emmett, the complaining customer. After these men had aired their grievances, those in the audience were invited to give their experiences and suggest remedies. This brought out a discussion most valuable to all fortunate enough to hear it. It was shown that every one connected with process reproduction from the customer down is in part to blame for the troubles that occur, and by learning this they can do their part to remedy them. The editor of this department had the honor of presiding.

Photomechanical Methods for Music Printing

William Gamble in his book on "Music Engraving and Printing" mentions a number of patents by which photography is applied to music printing. At the present time music is produced by photolithography, photozincography (planography), or by photoengraving, and he thus explains them: "In photolithography a negative is made of the sheet of music to be copied and a print is made from this negative on a sheet of gelatin coated paper made sensitive to light by bichromate of potash. This print is inked up, wet and developed with a tuft of cotton and dried. It then forms a lithographic transfer, which is put down on stone and printed in the usual manner. Photozincography (planography) is done by sensitizing a sheet of zinc, printing from a reversed negative direct on the zinc, inking, developing the print on the zinc and printing from this zinc direct in the press. One London firm makes paper negatives by photographing the music on a specially thin bromid paper, which is made translucent by treatment with paraffin wax. The collotype process has been used for reprinting very old and discolored music pages such as are found in museums. Collotype printing is done direct from thick glass plates having a gelatin coating, which is made sensitive to light. The effect of the exposure under a negative is that the printed lines take up ink, which can be removed after each impression. Of course photoengraving in relief is much used, particularly where the edition is large and where printed music is to be reproduced."

Color Printing From Sixteen Plates

The American Institute of Graphic Arts has presented its members with a reproduction of a Dante and Beatrice stained glass window engraved by the Walker Engraving Company, of New York, and printed by Norman T. A. Munder & Co. The names of the engravers and printer is a guaranty of the excellence of the workmanship. Accompanying the print is a statement that "the purity of tone and color is the result of sixteen separate plates and color printings, instead of the modern combination of three colors." It would be most instructive to have this same stained glass window engraved for four printings and learn by comparison how far inferior the latter result would be to the proof in sixteen printings.

"La Celophane"

There has arrived in this country a perfectly transparent sheet of paper from the Société La Celophane, Bezons, France. It is being used by rotogravure concerns for pulling type proofs to be used as positives, and it is most excellent for that purpose. Gustav R. Mayer, of Buffalo, the photo-process expert, was asked by this department as to the possibility of using this transparent paper as a support for collodion in place of glass. Mr. Mayer is kind enough to report the result of his experiments as follows: "After experimenting for about sixty-five hours with celophane I find it has the greatest expansion and contraction of any paper I ever handled. A sheet 10 inches long when wet expands to 10 $\frac{5}{8}$ inches, and what is worse, it shrinks on drying to 9 $\frac{3}{4}$ inches, so you can see how impossible this paper would be for use in a photomechanical process when it could not be held true to size. There is a field in photo-process work for a transparent film other than celluloid, but celophane is not that film."

Developer for Process Dry Plates

James C. Carson, Boston, asks: "What would you advise regarding developer for process dry plates? I have been using a hydroquinone formula, but it gives me a rather transparent blue-black intensity which does not compare with the black of a copper-silver intensified wet plate. A reply would be appreciated, for undoubtedly many of your readers are using process dry plates."

Answer.—The writer prefers glycin for the reason it gives such perfectly clear glass in the lines and dots and, with care, the same developer can be used over and over without stain or fog. The most convenient way to use glycin is to make three solutions as follows:

A.—Distilled water, 32 ounces (1,000 cc.); sodium sulphite crystals, 1.7 ounces (50 grams); glycin, 144 grains (10 grams).

B.—Distilled water, 16 ounces (500 cc.); potassium carbonate, 3 ounces (85 grams).

C.—Distilled water, 3 ounces (90 cc.); potassium bromid, 144 grains (10 grams).

Four parts of A and one of B is the regular developer. For overexposure use ten parts of A, five of B and one of C. Glycin costs from \$8 to \$10 a pound.

William Gamble's Warning

Hilaire Belloc, the English publicist, in his lectures in this country says that England has been ruined by too much machinery—"Industrialism." William Gamble, who has given his life to introducing machinery to processworkers appears to be sorry for it, as in the following sentences he warns against too much machinery applied to our art:

"In America today there seems to be a craze for mechanical appliances for processwork, and we read of focus-control systems, automatic diaphragm systems, proportion scales for cameras and copying stands, automatic shutters and switch-off

arrangements for the arc lamps, mechanical printing frames, electric and other etching machines, mechanical plate heaters and coolers, and so on. Large sums are being asked for these inventions, and, apparently, there are plenty of buyers. These inventions may be useful, they may do all that is claimed for them, but they tend to lessen dependence on individual judgment, and men who are trained to use such aids either fail to achieve the craftsman's skill or lose it if they possessed it before. The faculties become atrophied by constantly doing things with mechanical aid and, eventually, it may be increasingly difficult to find men who can work without such artificial help."

NOTES ON OFFSET PRINTING

BY S. H. HORGAN

Colors in Planographic Printing

R. B. Fishenden, in an address at Birmingham, England, said: "Much greater progress has been made in America than in England in photo-offset color printing. It has not yet been found practicable to print by offset color jobs in only three printings, and the old practice of the lithographer of adding a more or less solid pink and a light blue brings the number of colors up to five; the further addition of gray may be found advisable. The extra printings, if they are properly done, impart to the result the solidity which is ordinarily associated with lithography, in place of the usual appearance of three-color presswork."

Photo-Typesetting for Offset

William Gamble has startled the printing world with his statement that in five years photo-typesetting machines for the offset press will compete with our present relief printing methods, even for the daily newspaper. A London correspondent to this department states that there are now three different inventors in England racing each other to bring out the first successful "photo-typesetting" machine. The editor of this department is "from Missouri" in this matter, though he wishes them all success.

Offset Printing for a Daily Newspaper

Publisher, Cincinnati, asks if offset printing is practicable for a daily newspaper.

Answer.—If the newspaper prints direct from type forms offset printing would have no advantage. If the newspaper is printed from stereotype plates offset printing would be at a further disadvantage. If the newspaper is made up almost entirely of illustrations offset would be practicable.

Photoengraving and Photolithography

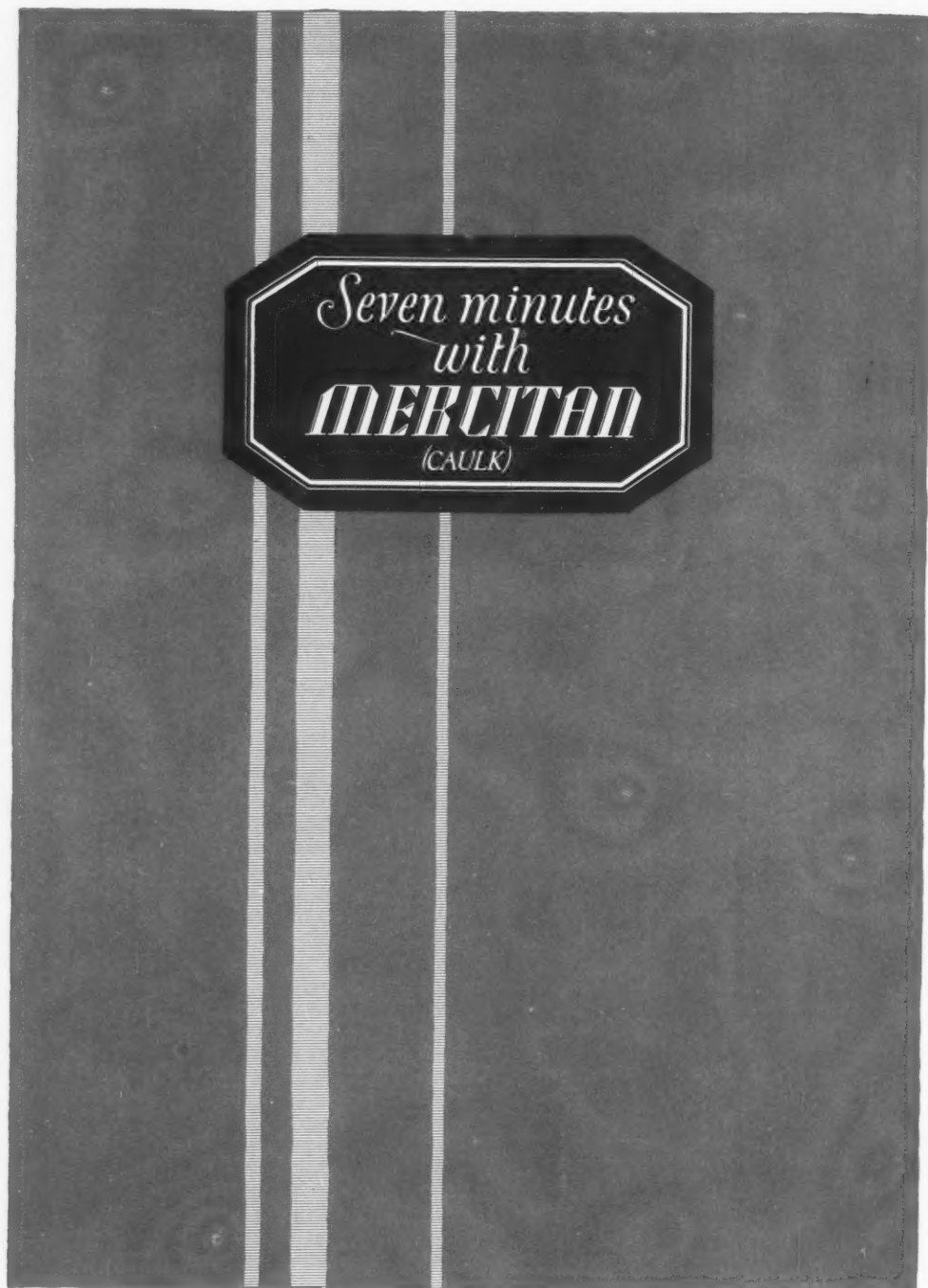
For some years prior to 1895 color printing was the undisputed property of the lithographer. Kurtz came along with three-color relief blocks in 1893. Photoengravers gradually undertook to make color blocks for publishers, advertisers and printers, doing no printing themselves. Lithographers could have sent their color separation to photolithographers and retained the color printing. This they refused to do, fearing that if they sent their work out of the house for any purpose their competitors might learn what they were doing. The result was that color printing went to the photoengraver. Later, large lithographic concerns established at great expense their own photolithographic departments. Great changes have come in the application of photography as an aid to planography, so it is good business policy to send out to a photolithographer and have him photoprint the design on the grained press plates. There is no more danger of his acquainting competitors of the work which he is doing for his customers than there is of a photoengraver doing anything of that sort.

Vernon B. Sisson



DESIGNER

*Some specimens of his
work with an appreciation
by William A. Kittredge*

The work of Vernon B. Sisson is distinguished by a certain vigor and freshness which comes from his modern application of motives of design, either original or of the earlier periods. Design, decoration and lettering as applied to typography and printing by Mr. Sisson perform a definite function in the more forceful presentment of the advertising message. A keen appreciation of color and the ability to use it, together with a knowledge of type and its proper arrangement, give Mr. Sisson that combination of talents so necessary in designing complete units of printing and advertisements. Business firms, advertising agencies, printing and the allied crafts in Philadelphia are all fortunate in being able to command the work of such an able draughtsman. A wide demand for his work has caused him to open his own studio at 914 Walnut Street in Philadelphia.



Cover of Booklet produced for L. D. Caulk Company, Milford, Delaware. Courtesy Franklin Printing Company, Philadelphia, Pennsylvania.



Seven minutes
with
MERCITAD
(CAULK)

*Title Page of Booklet produced for L. D. Caulk
Company, Milford, Delaware. Courtesy Franklin
Printing Company, Philadelphia, Pennsylvania.*

Financing' and Building'
BUSINESS
By JOHN ADELMERE BURNS



BURNS - BUCKLEY COMPANY

Successors to

ADVERTISING
SERVICE
COMPANY



Cover, Title Page and inside decorations. Brochure produced for S. Arnold Dalton Philadelphia.

PARKWAY BUILDING
BROAD AND CHERRY STREETS
PHILADELPHIA

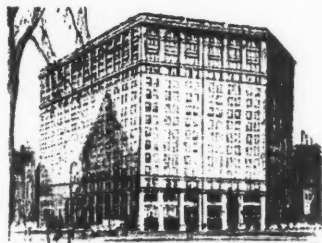


New York Headquarters for House Furnishings

THE logical place to begin a buying trip. Here are located the New York offices and salesrooms of the

most convenient
steamship terminals,
and surface lines;
and wholesale
and the financial

FIFTH AVENUE BUILDING
Broadway and Fifth Avenue, New York
"More than an office building"

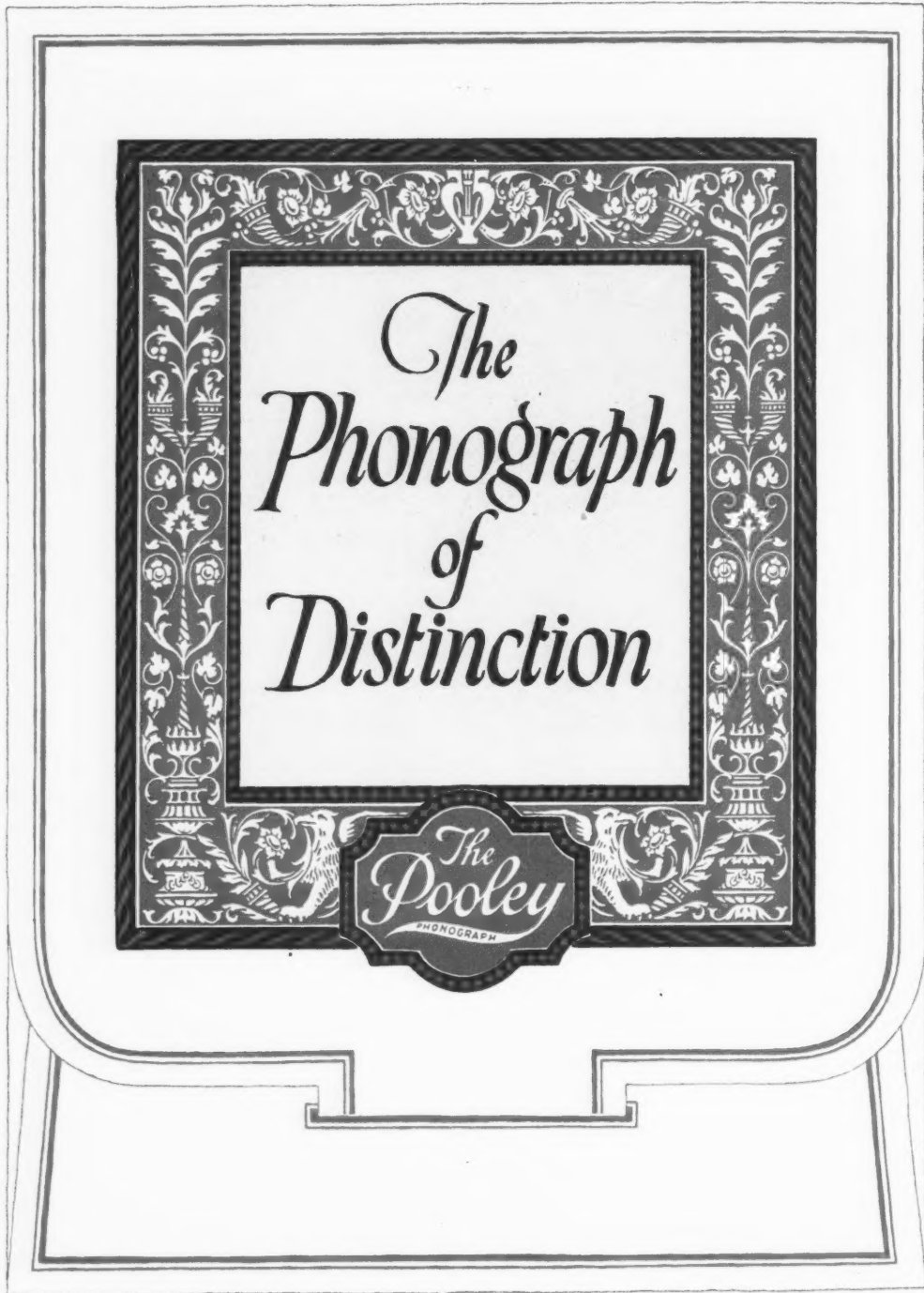


New York Headquarters for House Furnishings

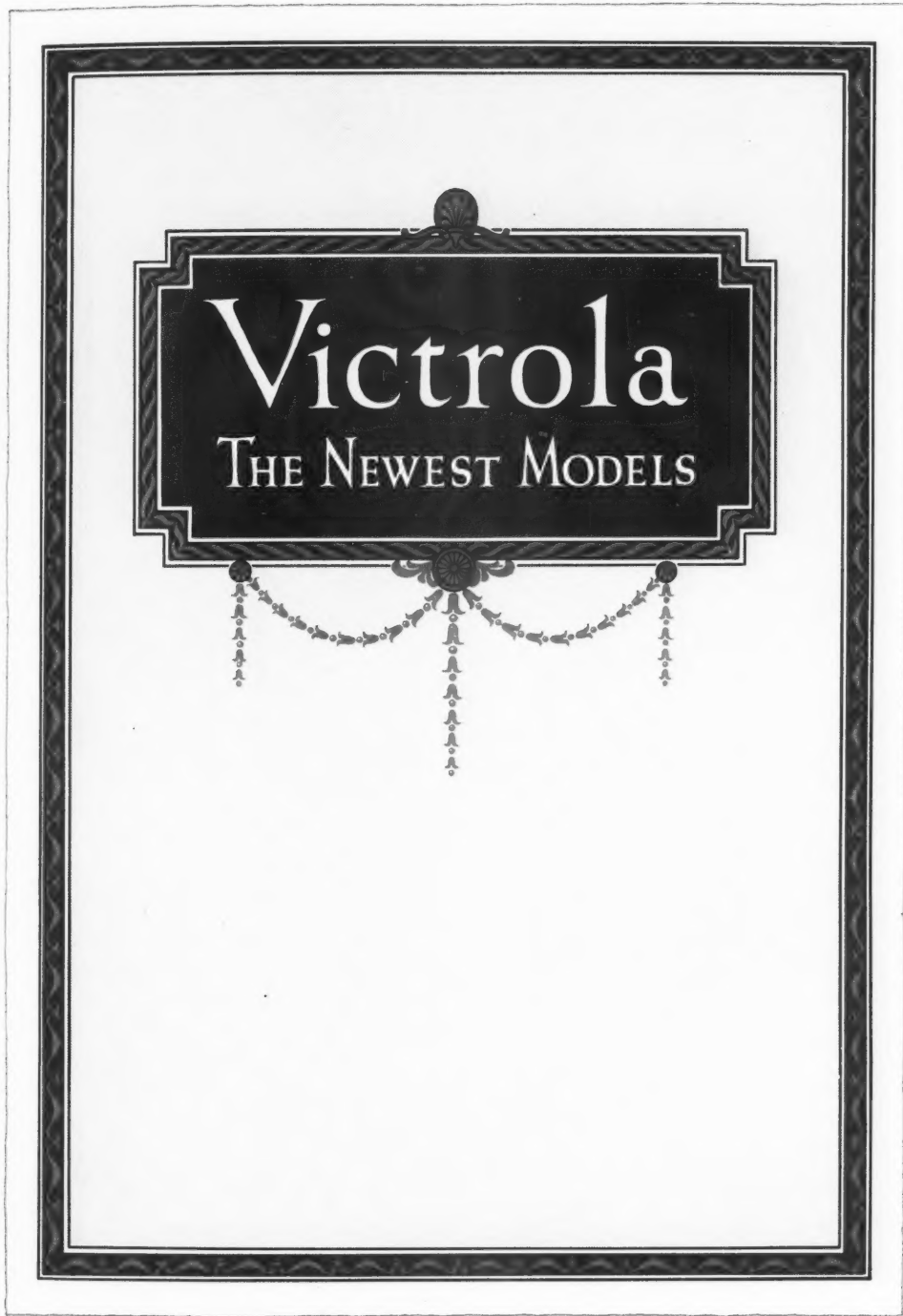
THE logical place to begin a buying trip. Here are located the New York offices and salesrooms of the leading manufacturers. Convenient to railroad and steamship terminals, subways, elevated and surface lines; close to hotels, retail and wholesale shopping districts, and the financial district.

THE FIFTH AVENUE BUILDING
Broadway and Fifth Avenue, at Madison Square, New York
"More than an office building"

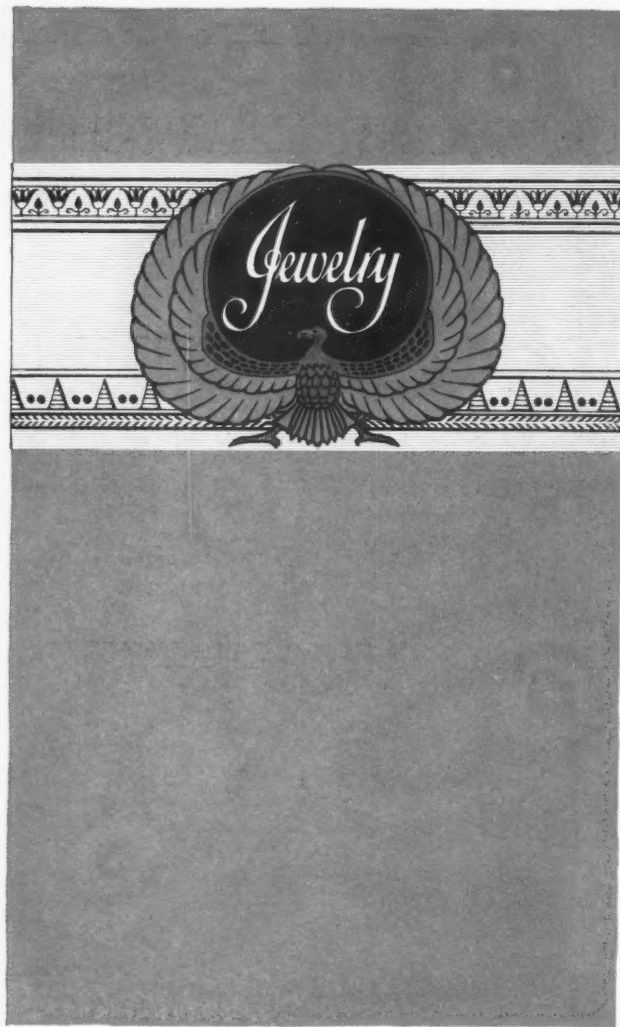
*Decorative Borders for New
York Office of N. W. Ayer
& Son Advertising Agency,
Philadelphia and New York.*



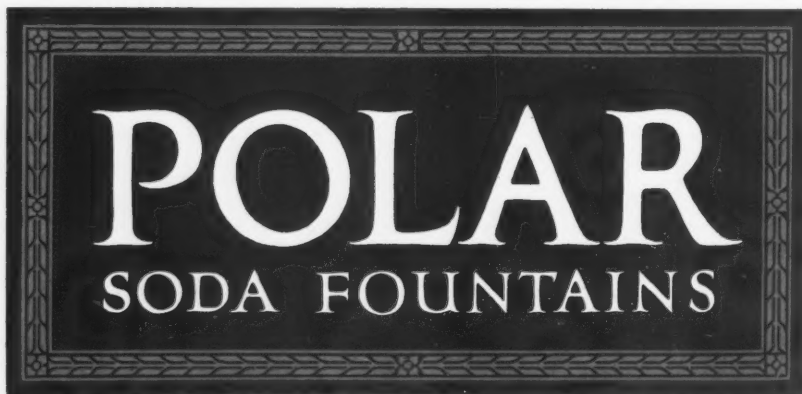
Portfolio Cover, Pooley Furniture Company, Philadelphia, Pennsylvania. Courtesy Mr. Leslie Broomfield.



*Announcement Cover, Victor Talking Machine
Company, Camden, N. J. Courtesy Franklin
Printing Company, Philadelphia, Pennsylvania.*



Cover Design for Jewelry Booklet, Joseph K. Davidson's Sons, Philadelphia, Pennsylvania. Courtesy The Biddle Press, Philadelphia.



Panel for Catalog Cover, Robert M. Green & Sons, Philadelphia, Pennsylvania.

JOB COMPOSITION

BY J. L. FRAZIER

In this department the problems of job composition will be discussed, and illustrated with numerous examples. These discussions and the examples will be specialized and treated as exhaustively as possible, the examples being criticized on fundamental principles — the basis of all art expression. By this method the printer will develop his taste and skill, not on mere dogmatic assertion, but on recognized and clearly defined laws. Replies can not be made by mail.

Make the Body Type Readable

The writer isn't sure whether it's just because his thoughts are centered upon some particular thing each month or whether the old saw "it never rains but it pours" actually works out in practice. However, this past month we've been deluged with advertisements and jobs which seem to indicate that many compositors go on the theory that people carry high-powered magnifying glasses around with them which they prefer to use instead of their naked eyes. The limit was a four-column newspaper advertisement, probably twelve inches in depth, having one of those fairly attractive, but not significant, conventional borders such as are supplied by stock cut service houses. The type matter of this particular advertisement, comprising about twenty words, was set in twelve-point, making a group, say, three inches by one-half inch. Can you beat it?

The editor of this department values white space as highly as any one does, but before there should be more than the essential amount of white space there ought to be a readable size of type throughout — and there ought to be some proportion between the white space and the space the type matter takes up, relative, of course, to the amount of the copy. The type matter of the body should not be made to appear of slight importance in any advertisement.

Consider, a moment, the advertisement of maps appearing before you now (Fig. 1). In it the white area, as you can readily estimate, is several times as great as the black area — we guess the proportion to be about three and one-half units of white to one of black. Yet — and note this carefully! — with all that preponderance of white, the advertisement does not give the appearance of having liberal white space because the white space is diffused and scattered, and, in a general sense, because the type matter from the standpoint of area

fills the border fairly full. The white space in this advertisement is not what we call "white space" when considering it as something lending effectiveness and attractiveness to type display and holding the reader's attention.

The compositor seems to have been more concerned with getting the job "off his chest" than with getting up an advertisement that would look to be, and actually be, easy to read. It is not altogether the small size of the type which makes the advertisement difficult to read understandingly, but the wide

spacing of the lines, suggesting something quite the opposite of concentration; that is, the scattering of attention. The necessity for constant optical shifts, and — as some one has described it — optical somersaults, is quite practically apparent. Now, a larger face of type would have been not only easier to read, but, perforce, would be less diffused and scattered by extraordinary line spacing, and the copy would come to the reader's mind clearly because the irritations experienced in reading the matter in the advertisement would be eliminated. Twelve-point would have been possible in this advertisement, with sensible leading, and there would be ample white space, not diffused as a result of an extraordinary amount between the lines. Most of the white space would be concentrated between the border and the type, where it would supplement the border in separating the copy from that of adjacent advertisements.

In the advertisement in question, as may be seen, the display does not occupy a disproportionate space, indeed it might well have occupied more and have been more effective as a consequence. In the advertising blotter (Fig. 2) on next page, however, the display occupies two-thirds of the space, disproportionate in this case because of the nature of the display and the importance of the body.

Maps! Maps! Maps!

TO THE SCHOOL BOARD MEMBERS OF MAYES COUNTY:

You have charge of the educational affairs of your district.

You are responsible for the success or failure of your school to the extent of equipment.

You expect your teacher to teach a real school.

Is your school well equipped with up-to-date maps and charts?

Your teacher can not teach Geography without Geographical Maps.

Your teacher can not teach History without Historical Maps.

Can you plow without a plow?

TO THE TEACHERS OF MAYES COUNTY:

Do you realize your responsibility as a teacher?

You do the best you can under the conditions. But your board does not know your needs unless you tell them.

Is your school equipped with REAL MAPS and CHARTS?

If not talk to your board about this important matter.

Now what will we do to help this matter along.

We will send them to you on approval—Prepay charges—give you terms. If you like our maps and charts keep them if not return them at our expense.

Write for Catalog—Prices—Terms or any thing you want in this line.

213 Institute Place, Chicago, Illinois

McConnell Map Co.

M. H. SHEPARD
STATE REPRESENTATIVE, CHICKASHA, OKLAHOMA.

FIG. 1.

We would not, and could not, go on record as insisting that there are no instances in which the display should not be more extensive than the body, for there are times when it should be.

However, the blotter is another of the numerous examples we have received the past month where the body matter was needlessly set in type that is too small. The space available

value in service or beauty to the layout, so we will discard these ornaments because of their absolute uselessness.

Now consider the rearrangement we have made following the above diagnosis of the weakness of the original. The type of the body, setting forth some good sales arguments—not found in the display—is set in a size which makes it seem to be of some importance, and, then, after giving that impression, of being readable. Yet, who can say our display, while no larger than that of Fig. 2, is not stronger? Indeed, in italicizing and printing in red the section promising that a saving of forty-five per cent can be made by buying greeting cards of the advertiser a potent factor in the power of the rearranged example to bring results is added. In the original all these strong selling arguments are hidden under a bushel, so to speak, because of the insignificance of the size of the type in which they are set.

FIG. 2.

easily permits a larger body with no sacrifice in the display or of the value and advantages of white space. The leaf ornaments printed in color, and serving as cutoffs between the sections, are a waste of white space. Cutoffs and dashes are not essential between lines of display of so striking a difference in appearance as we find in this blotter. Their use must be considered as mere ornamentation, and, being rather inconspicuous, they decorate very little—in comparison with the border printed in red they are scarcely noticeable. So, their value as ornament is likewise nil, or nearly so. On viewing this specimen our first thought was of the senility of the body matter, and our next thought was of changes that could be made to give the body more room without weakening the display. The display, "Christmas 1923" is needlessly large; "Greeting Cards and Calendars" is needlessly small. A line is wasted by setting the italics in three lines when two would not involve a sacrifice of size and prominence and, particularly, when in two lines the division of the thought is more according to sense, and, so, clearer. We have mentioned the space wasted by the leaf ornaments and the fact that they contribute nothing of

FIG. 3.

Body matter ought to be set in twelve-point wherever possible without crowding, and without affecting the prominence of display by being relatively too large—which is a space consideration, too. That size is about ideal for pleasant reading. In casting up display one should never lose sight of the fact that the body is important, that it is much better to reduce the size of some display feature than to set the body in such small type as to place a strain upon the eyes. The advertising of many small-town papers is wholly unsatisfactory because the body is too small. More often than otherwise the

compositors of such advertisements are aware of the fact they are doing wrong, but want to avoid setting the type by hand, so "machine" it from matrices wholly inadequate in size, generally in the only set of matrices available, that used for the body of the newspaper.

Let us give more thought to the body. What availeth it if the display is striking—and the ornamentation and borders attractive—if the heart of the advertisement is set in such small type that readers experience difficulty in reading it or are driven from the attempt?

COUNTRY JOB PRINTERS POOR SALESMEN

BY RAYMOND M. FOLEY



OST country newspaper offices depend to a large extent upon job-printing business for revenue. Yet the weekly newspaper publisher is frequently such a poor salesman of his own work that it is surprising he gets any business in that end of the plant. He sends out, week after week, an invitation to users of printing, put up in the most ragged, slovenly and unattractive fashion that can be imagined. Of course there are exceptions—many of them—but the number on the other side of the record is so large that it is no wonder there are so many job-printing customers who content themselves with restricted appropriations in that direction or, disgusted, go to the large centers to get their work done.

The trouble in these cases is the weekly paper printed by the publisher seeking jobwork to do. It makes little difference whether the shop can produce a tasty piece of work on folder, handbill, card or letterhead. The printing buyer is going to believe the contrary when he picks up a weekly paper which has the appearance of slovenly craftsmanship.

The writer has in mind, a Michigan village in particular where this abuse of opportunity is flagrant—although there are many other instances he might mention. There are two rival shops in the village and both are equally bad offenders—else there would probably be but one shop there. The weeklies are in a moderately good field, a territory prosperous enough to support both in the style in which they should be issued. Each carries, every week, considerable space devoted to advertising of its job shop. Yet the very advertisements are crying offenses against neatness, proper justification, proper proofreading and good presswork. Ragged, sloppy, ill printed, clumsily laid out in the first place—it would be a venturesome printing buyer who would brave the sample thus given and go into the shop to invest his money in jobwork.

The country weekly with a job office in connection ought to be the very neatest and cleanest salesman the office could possibly put out. If the type equipment is too old and battered to make this possible, surely the business in prospect warrants an investment in a better assortment. If the press does not ink properly and can not be adjusted by the office help, then the services of an expert to get it into shape will be amply repaid in stimulated business. If the help on the floor is incapable, a few dollars a week for competent help would be a wise and profitable outlay.

The small-town printer and publisher may not be able to turn out the elaborate jobs that can be done in a bigger and better-equipped plant, but he can and should, in justice to himself and his customers, be prepared to do plain, simple jobs well. There is no particular trick or deep science about that. It calls merely for good handiwork and competent craftsmanship. Unless he can attain that much, the publisher is a misfit and should get out of the business; he is hurting himself and hurting other small-town printers by staying in it.

The weekly newspaper can be as well, as neatly, as cleanly and attractively printed in one town as in another. It can be

the salesman of the job-printing department, a weekly reminder to prospective customers that the town boasts a real printing office. Yet small publishers go on week after week, turning and scanning their own pages, evidently never seeing the glaring shortcomings that are so apparent to others. Every once in a while they feel impelled to write an editorial on the subject of trading at home! Very often these editorials are inspired by the fact that some local merchant has gone out of town to get an order of handbills or letterheads or statement blanks. The publisher fails to see that the business was lost to him because the merchant felt in justice to himself he must use printed matter in keeping with the class of merchandise he carries and with the appeal he seeks to make to shoppers. By making a sincere effort to improve the quality of work done in his shop, the job-printing business can be kept at home.

INTERNATIONAL CONGRESS OF MASTER PRINTERS, GOTHENBURG, SWEDEN, JUNE 4 TO 6, 1923

BY AXEL EDWARD SAHLIN

Gothenburg, the second largest city in Sweden and also the country's principal port and export harbor, will celebrate its tercentenary jubilee with an Historical and Export Exposition, to be open from May 8 to September 30, 1923. In connection with this exposition will be held the International Congress of Master Printers, June 4 to 6, inclusive. Waldemar Zachrisson, president of the Swedish Master Printers' Association, told me last summer on my visit to him that he expects this congress to be a great success.



Emblem of the International Congress of Master Printers

Gothenburg is on the west coast of Sweden and has some 250,000 inhabitants. The city is very picturesque, having many beautiful avenues and canals. Clusters of rocky islands around the coast offer splendid facilities for bathing and fishing, also sheltered waters for yachting, a great sport there.

Just about an hour's ride from the city lie beautiful Trollhättan Falls, and only a night's journey takes one to Stockholm, the Venice of Sweden and one of the fairest capitals in the world. One can travel to Gothenburg in less than three days from the most distant part of Europe, and the Swedish-American Line takes only nine days from New York city direct to Gothenburg.

There will be discussed at this convention many interesting problems pertaining to the economic advantage and uplift of the printing industry, such as standardization of weights and qualities of paper, cost systems, etc. This will be found of economic advantage to printers throughout the world.

Translations of the lectures will be distributed among the members of the congress, and as most of the Swedish people talk more or less English it will not be difficult to get along without a knowledge of the language of the country. The following is a list of subjects to be dealt with at the congress: Various cost systems; standardization of sizes and qualities of paper; standard sizes for power presses, platen printing presses, and rotary machines of all kinds; new inventions in the graphic arts; the importance of the offset press in printing offices; how to secure healthful premises; principles of sale for printed matter; how to standardize wages; the conditions and systems of work in different countries, as well as various apprentice systems; the regulation of prices for typefoundry productions; the importance to printers of rotary photo-gravure; estimating in different countries; printing conducted on scientific principles; industrial democracy for printing offices and premium systems in printing offices.

Critical Survey of Printers' House-Organs

BY A. J. FEHRENBACH



THE printer's house-organ, to function efficiently, should above all things be a good specimen of the quality and character of the workmanship which can be produced by the printing establishment it represents. This elementary fact, which is as obvious as it is important and fundamental, is so well known and recognized by many readers of this journal who are themselves publishers of house-organs that they may wonder why this simple truth must be reiterated and emphasized time and again before house-organ users more generally manifest their acceptance of it as a premise.

A curious idea prevailing among printers is that the customer likes to be cajoled or "joshed" into patronizing their particular plant. Earmarks of the stock tricks of the old-time representative of the brewery who went from barroom to barroom, slapping the imbibing customers on the back to impress them with his hail-fellow-well-met demeanor, telling a *risque* story or two that would release convulsive guffaws from the assembled "ultimate consumers," are still considered among some printers as good tactics to employ for the purpose of stimulating new business through the instrument of a house-

which are now flooding the mails and cluttering waste baskets. The only valid reason for mentioning them at all is to bring out the point that such publications, which are usually as bad typographically as they are in poor taste editorially, have a direct and very powerful tendency to drive away from the printer the very business such house-organs are designed to attract. Probably the worst specimen that has come under

The Needle

PRODUCTIVE printing for your purpose lies in the application of understanding to your problem.

It is the product of intelligence and experience, not of expensive materials and costly processes.

YOUNG & McCALLISTER

FIG. 1.—The original size of this attractive page was $4\frac{1}{4}$ by 6 inches.

organ. That the printing business, in common with other reputable businesses, has been placed upon a more dignified plane seems never to have occurred to some persons engaged in printing. It is significant to note that house publications influenced by such obsolete notions are generally of a slipshod appearance, judged by the commonly accepted standards of good typography.

Precious little, we believe, can be accomplished by dwelling too long upon the shortcomings of this class of house-organs

TWENTY YEARS



TWENTY years, by itself, means only a change of calendars. Twenty years of helping folks in the business world means something else.

Twenty years ago, we had our first client. Today, twenty years from that time, this first client paid us one of his regular visits. He saw us laying out Better Advertising and wrote this on a piece of scratch paper:

In the selection and grouping of type faces, Ben Pittsford has a master hand. Yes, I am sold on Ben!

Morals are obvious and preachy. But isn't there a real argument here for the buyer of typography?

Telephone  Harrison 7131

FIG. 2.—Reproduction of inside back cover page reduced from 5 by $7\frac{1}{4}$ inches.

observation for critical examination is a printer's house-organ, published at irregular intervals in a midwestern town in which are operated several printing plants turning out splendid work. Fancy this get-up: cover in two colors on a cheap grade of white ledger stock; inside pages an inexpensive light-weight bond! The printing blurred by too much ink and too heavy impression. Since the stock is almost transparent, those given to optical gymnastics can conveniently read both sides of a page without turning it over. As the pages are blurred and smeared, little time will be spent by the discriminating reader in trying to decipher the contents. The editorial matter is on a par with the physical appearance of this publication. Next in line for somewhat similar criticism is a house-organ sent out by a printer in Tennessee. This particular job at least has the merit of being fairly well printed. It is certainly not a botch job so far as presswork is concerned. The stock used is suitable, but the little messenger to prospective customers looks like a miniature edition of the *Police Gazette*. Bathing beauties galore adorn the pages, while precious little space is devoted to the gospel of better printing. One looks in vain in its pages for a suggestion, expressed or implied, as to why

buyers of good printing should select this particular establishment in preference to any other firm in the printing business.

It will be granted that it is out of the question for the general run of printers' house-organs to attain the high standard of excellence that has been set by *The Pridemark*, the splendid house publication of the Thomsen-Ellis Press, Baltimore, Maryland. (See specimen insert between pages 824 and 825 of the March, 1923, number of *THE INLAND PRINTER*.) Nor is it fair to hope that printers in any great numbers will be equipped to bring out a house publication to equal *The Three Circles*, published monthly by Evans-Winter-Hebb, Incorporated, Detroit, Michigan. It is patent that print shops equipped to completely plan and produce high-grade, effective direct-advertising matter are still comparatively few and far be-

printer wants to get to his potential customer. There is nothing complicated, nor is there anything so difficult about preparing copy of that kind! Neatness, ample margins and good balance, plus the clearness of the type, insure the reading of the advertisement. To go a step farther: The potential buyer of printing who finds himself reading the advertisement is likely to want some similarly effective advertising for his own business. Thus *The Needle* fulfills its mission.

Pittsford's *Better Advertising*, a useful and attractive house-organ, published by Ben C. Pittsford Company, Chicago, comes in the category of publications that are not much in danger of being tossed into the waste basket unread, no matter how busy or important may be the business of the one to whom it is mailed. Besides being a good specimen of the printing art, *Better Advertising* is ably edited; the makeup is unique and striking. The articles are illustrated with cuts placed in the wide outside margins of the pages. The effect is arresting and attractive. In addition to articles of interest dealing with some phase of printing and advertising, this house messenger contains two pages of meaty editorials, a page of book reviews and one of letters from satisfied customers. Fig. 2 shows the advertisement on the inside of the back cover, which speaks for itself. The copy is simple and personal, and tells the printer's story in a friendly and cordial manner.

The Staff, house-organ of The Henry O. Shepard Company, Chicago, is considered by many competent judges of good printing in the Middle West to be an exemplification of the degree of excellence which printers'



FIG. 3.—Inside front cover page reduced from original which was 3 3/8 by 7 inches.

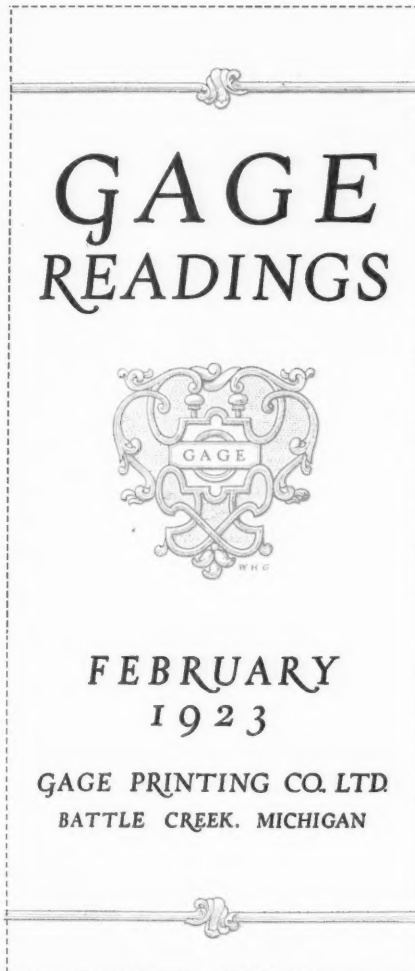


FIG. 4.—The original of this striking cover page has been reduced from 4 by 7 inches.

tween. Such house-organs as *The Pridemark* and *The Three Circles* express ideals, however, which may well be emulated by all printers who desire to have their work lend distinction to the craft and promote a market for the better class of printing.

Printers on the Pacific Coast are contributing to printers' direct advertising some of the finest specimens of house-organs that are forthcoming anywhere in this country. An outstanding example of such a high quality is *The Needle*, issued monthly by Young & McCallister, Incorporated, Los Angeles. Considered from the standpoint of makeup and general appearance it is excellent. Its editorial matter, which deals on subjects of vital interest to local business men, is for the most part clipped from current publications, but this material is carefully selected and every line of it is worth reprinting. The copy written to discuss the merits of the printing plant is concise and to the point. There is nothing esoteric about it. Fig. 1 is a reproduction of a page which gives the message the

house-organs have reached. While it is true that *The Staff* is meritorious, that it functions effectively as a circuit rider bearing the message of good printing, doing well the missionary work that leads to new and profitable business connections for the concern it represents, it does not represent the acme of perfection, therefore is not beyond critical examination. Fig. 3 shows the inside of the front cover. This is a neat, well balanced bit of composition; the editorial matter on the page is pithy, giving the reader in a nutshell the purpose of this particular house-organ. The cover is dignified, but it seems rather heavy; it gives one the feeling that it is overdone with ornament. "For ye have the poor always with you," the Scripture advises, and by the same token perhaps printing houses will always have elaborately ornamented borders and scroll work designs that can be used on cover pages. Much as we prefer just plain "white space" to ornamentation, there is no use trying to side step the inevitable. The back cover page is

cleverly done, the type being set in *verse libre* fashion, giving the page an unusually attractive effect. One slight discord is sounded in a headline used in the February number. The caption read: "This is an Ad—Watch Your Step!"—expressive warning, but lacking the dignity which the publication otherwise radiates. It seems almost as much a violation of good taste in printing to refer to an advertisement as an "ad" as it is to call a gentleman a "gent." Beyond such minor demerits that really center around matters of opinion, *The*

From our southern metropolis, New Orleans, Louisiana, comes an inviting little house magazine, *Better Printing*, published monthly by the Theodore H. Harvey Press, and "issued for the benefit of seekers after better printing and results from their direct-advertising literature." Thus the purpose of *Better Printing* is set forth on the masthead of this house-organ, the unostentatious cover of which is shown in Fig. 5. The job is nicely printed, but could perhaps be somewhat improved by the use of a better quality of ink. Now and then a slightly worn letter is detected, detracting in a measure from a job that should represent typographical perfection. To talk quality printing through an imperfectly printed medium is somewhat like a bald-headed barber dwelling upon the merits of a hair grower he recommends.

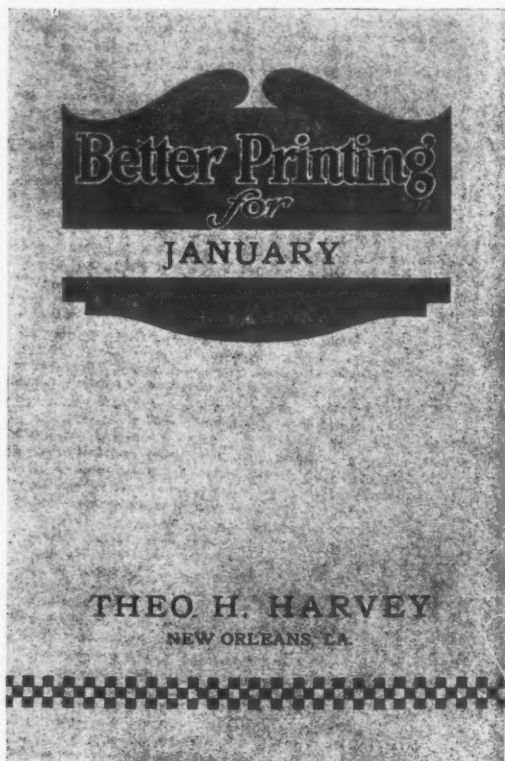


FIG. 5.—Halftone showing cover of a neat but inexpensive house-organ. Original was 4 by 6 inches, printed in two colors.

Staff is an excellent publication. It is a worth-while business messenger and conveys to the reader the spirit and personality that pervades The Henry O. Shepard Company.

"The one thing that marks the true artist is a clear perception and a firm, bold hand in distinction from that imperfect mental vision and uncertain touch which gives us feeble pictures." This astute observation set down by Oliver Wendell Holmes is apropos here in the consideration of *Gage Readings*, the excellent house-organ published monthly by the Gage Printing Company, Limited, Battle Creek, Michigan, the cover of which is shown in Fig. 4. Simplicity of composition and symmetrical layout characterize the page. The compositor responsible for the page possesses a real sense of type effects; the letter spacing is intelligently done and the space between the lines balances the page nicely. The design in the center of the page is a peculiarly striking combination of twists and turns, and it serves as a good space filler on this cover page. Such elaborate ornaments are not objectionable, provided they are printed in a tint light enough to give a fading background effect. *Gage Readings*, according to the well phrased platform appearing under the masthead, is "devoted to a larger and healthier business life through the medium of better printing and more of it." A monthly visitor with a purpose so wholesome and laudable, in so attractive a dress, is pretty certain to be an effective business ambassador.

WORDS, WORDS, WORDS

Those of our readers who are given to figuring grand totals will find stimulating mental exercise in reading the following dissertation on words, written by Stuart Chase in *The Nation*:

Every year there are printed in these States one quadrillion eight hundred trillion words. This unthinkable total measures—conservatively I believe—the annual output of our printing presses in the forms of newspapers, periodicals, books, pamphlets, reports, catalogues, circulars, handbills, leaflets, tracts, and advertising matter generally. The New York morning *World* contains between 150,000 and 200,000 words, including advertisements. But the *World* is bulkier than many other papers. If we estimate the average newspaper at 100,000 words, and allow a ten per cent overlay for Sunday editions, it follows that the daily newspaper circulation of forty million copies in the United States carries to the eager reader 1,600,000,000,000 words in a year's time. This figure I have double-checked by taking the consumption of news-print paper annually. The United States Department of Commerce tells us that two million short tons of news-print are used each year. This is the equivalent of four billion pounds. The *World* runs nearly 500,000 words to the pound—including ink. Discounting the ink, and allowing a twenty per cent margin for waste, it is evident that four billion pounds of news-print, at 400,000 words to the pound, will produce 1,600 trillion words—precisely the round figure we arrived at on the circulation basis. I think we can conclude therefore that somewhere around one and one-half quadrillion words appear on news-print annually.

The Department of Commerce further tells us that about one million tons of "book paper"—which is also used for magazines, reports, pamphlets, and other printed matter—are consumed each year. A similar calculation based on an average selection of the number of words per pound in books and magazines (around 100,000) reveals the fact that another 200 trillion words appear in the latter form—or a ratio of one to eight as compared with news-print words.

A tidy figure this. These words, on the basis of thirty to the linear foot, would form a string eleven billion miles long. They would stretch almost around the solar system—a distance greater than the orbit of Uranus and not quite as great as that of Neptune, the farthest planet. It would take a shell nearly five hundred years to travel from one headline to its companion across the diameter of this orbit.

If you sat down to read all these words without pausing for food or sleep, you would throw down the last Chicago *Tribune* when you were little over forty-five million years old.

The average annual quota of words per capita of those able to read is eighteen million, or sixty thousand words a day. Thus if the population of these States is to absorb its quota of printed words, every man, woman, and child over seven must read steadily about eight hours every day—not counting Macaulays who can read a single page at a glance.



DIRECT ADVERTISING

BY ROBERT E. RAMSAY

Author "Effective House-Organs," and "Effective Direct Advertising."

This department takes up the subject of effective direct advertising for printers, both in connection with the sale of their product, and in planning direct advertising for their clients. It is not a "review" of specimens, nor does it treat of direct advertising from that standpoint. Printers are urged to send in specimens of direct advertising prepared for themselves or their clients, in order that they may be used to demonstrate principles.

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Planning Direct Advertising to Sell Goods or Services to Men Personally

Our subject for discussion this month is one with many ramifications. Just when we are selling to men *personally* and when we are selling to them as representatives of firms or corporations is often hard to decide. H. L. Hollingworth, in his book "Advertising and Selling," makes a statement which has been quoted at every advertising convention we have attended in the last several years: "The only article of clothing bought by men exclusively is their own collars. Only eighty per cent buy their own shoes, and hats. In over fifty per cent of the cases the men's jewelry, handkerchiefs, and underwear are purchased either by the women alone or in consultation with them. In one-third of the cases the women help to buy the men's shirts. Only one-third of the men buy their own handkerchiefs." That would seem to leave us a rather limited field in which to operate, yet the fact remains that men *personally* buy many millions of dollars' worth of goods annually, and one of the shrewdest merchandisers to men we have ever known said: "There are but two ways to go after men directly: first, by newspaper advertising, and second, by means of letters and printed matter"—*direct advertising*. This latter authority adds: "In advertising to men, it must be remembered that men will not read anything that lacks good sense or looks unreasonable. Men won't read 'conventional chatter.'"

Suppose we start with automobile tires—there seem to be no statistics available showing that women buy all the tires and tubes of the country! Three different garages in St. Louis jointly took the agency for Tyrian tires a little more than a year ago. These tires were not heavily advertised nationally at the time, and the new sales agents wanted to know how to appeal *personally* to men. They took their problems to the Ross-Gould Company, producers of direct advertising in St. Louis, nationally known as a list-compiling house. The problem is one which is met almost daily in every town or city of any size in the country. New agencies are being continually created for automobile products and services. A list of ten thousand men owning automobiles was compiled. To this list

was sent a series of mailing cards, letters, samples of rubber, etc., but the big results of the campaign came from the third letter, the fifth unit of the campaign. This letter opened: "Do you smoke? I should like to present you with a red rubber tobacco pouch with the compliments of the Tyre Rubber Company, makers of Tyrian tires and tubes." Further down in this letter the company guaranteed the wearing qualities of the free pouch which they were desirous of giving away! A subtle proof of the wearing qualities of their inner tubes, since the tobacco pouch was made of the same rubber!

What results do you think this one letter secured? The garages were swamped with requests, they actually ran out of the free pouches the first day, and it took three weeks to secure an additional supply. No fewer than thirty-six hundred men drove *personally* to one of the three garages coöperating in the campaign to get their free pouches. An interesting incident which proves the value of such an appeal to men is that the president of one of St. Louis's biggest banks made not fewer than three trips to get his free pouch, which was "made of the same tough, resilient rubber that goes into Tyrian all-red tubes and casings." The guaranty which was added read: "A five-year guaranty goes with this pouch! If it wears out, we'll replace it free."

This campaign was chosen as the opening one of this discussion because it illustrates a principle—*men like to be reasoned with, they like to see samples of what is to be sold*. [Next month we discuss the problem of interesting women *personally*, so save this article to compare with the one which follows.] Women like to secure samples too, it is true, but they take them more in the spirit of "something for nothing," while the male of the species is more susceptible to demonstration in connection with the sample.

In Florida they organized a committee to assist in increasing the planting of hay—and a wisp of hay was used to get the attention personally of the men appealed to. A manufacturer of corduroy trousers still sells those almost forgotten prides of our boyhood days by mailing out cards attached to which

Results—

plus specimens—that is the crying need of the hour. This department is giving you the facts on campaigns which have been successful. Have you contributed your share? For succeeding issues we need specimens of direct-advertising pieces, together with as definite an idea as possible of the results of the different pieces or of the campaign as a whole. Mail your specimens to Direct Advertising department, The Inland Printer, 632 Sherman street, Chicago, Illinois. For the early succeeding issues we shall be especially interested in campaigns which have sold goods to women personally, to children, to technical men, to farmers, as well as campaigns to sell anything to any one on a mail order basis.

are samples of the goods the trousers are made of! A screen manufacturer appeals to both men and women, together, through a sampling unit which portrays two houses, each with windows cut out, and a sample of the two leading wire-screen meshes appearing from the back of the card. If you would sell personally to men consider the possibilities of the sampling idea! *It has sold everything from anthologies to zinc!* But remember that men will not be interested in "conventional chatter" in connection with the sample.

Yet in at least one field of appealing to men personally the sample is *passé*. We refer to the sale of tailored clothes. It is the old story of overworking a good idea. One of the most momentous campaigns for the sale of men's clothing was put on by Marshall Field & Co., Chicago, in 1918, when they published an edition of 100,000 books, 11 by 15 inches in size, entitled "The Store for Men." It is a matter of record that this book alone cost \$25,000, as it was splendidly handled in every way. The purpose of this campaign, however, was a strategic one, to sell not only clothing in general but the Marshall Field Store for Men. It was followed by a campaign of advertisements in the newspapers, and in 1920 by another big book entitled "Man and His Wardrobe," the latter 9½ by 12½ inches in size. No "conventional chatter" in either of these direct advertisements for the Field store. They were big in size, impressively handled, and in every way suggestive of the bigness of the store. In the main the copy was of the reason-why variety.

Speaking directly of copy to sell clothes, here is an example of an effective letter used by dealers of Hart, Schaffner & Marx, sent out to interest men personally:

When we say nobody's hard to fit in Hart, Schaffner & Marx clothes, there's something in it for you. You know that we couldn't do business long if we were not prepared to live up to our statements. We can fit you perfectly. Do it in less than half an hour. Save \$15 to \$20 for you. If we can do all these things and give you as good quality as you've been getting, or better, isn't it worth your while? You have all to gain, and nothing to lose; seeing doesn't put you under any obligation.

Another example of straight reason-why appeal in the copy, you will observe. But other campaigns have been successful where a timely element has been introduced into them, even in selling clothes.

One Oklahoma City clothing store successfully tied up a special campaign for sale of men's clothes with different timely events — see chart emphasizing the value of *timing* the appeal, shown in this department for November, 1921. In one case they coupled their copy with a meeting of the Shriners in their city. A special letterhead was prepared and on it this copy was used:

Pretty soon you will start across the "hot sands" on a long mysterious journey —

- when you get to the end of this "all-fired" journey you will want clean clothes,
- drive your camel up to the "B. & M." and hitch,
- it's the place for everything that you and your son like to wear — in profusion,
- evening clothes that will neither impeach your vanity nor impale your sanity,
- everything to wear, desired by "well-breds," "thorough-breds" and shriners,
- we anxiously await the coming of your caravan.

"Beginning with the first hour the store was opened and continuing right up to the minute of closing, there was a steady stream of red-fezzed customers," writes an executive of the store. The same store made a special drive to young men about to graduate, which "produced a handsome profit in immediate sales."

Harter B. Hull, who has the agency for the Dodge automobile in Waterloo, Iowa, increased the business of his garage and sales agency one hundred per cent in a period of two years.

How? By mailing every two weeks to Dodge owners a newsletter alternated with a piece of sales-promotion literature. He mails the same material once every month to owners of other cars than the Dodge. *Timely news* and suggestions are the secret of his success.

Certainly there is one field where man personally does one hundred per cent of his own purchasing. That is in club memberships. And what city or town but has, with more or less frequency, the problem of selling the local men on a membership in some club or service organization? There is before us an effective campaign designed and produced by an INLAND PRINTER reader to accomplish this purpose. It is submitted by the Kentucky Print Shop Company, Incorporated, Louisville, Kentucky. The pieces in this campaign are reproduced in Fig. 1.

Suppose you had this problem to solve, as this company had, what would you do? The job was to get more new members for the Louisville Automobile Club. Perhaps no list is being hammered at with more frequency right now than the automobile-owners list. J. Cecil Nuckols, manager of the service department of the Kentucky Print Shop Company, decided upon a series of five mailings for this purpose. Five were decided upon because there were found upon analysis to be five big and outstanding reasons why the three thousand prospective members should be signed up. Or to be more accurate, there were found one hundred reasons why the prospectives should join, and at least ten quite important ones, but it was felt the campaign should be as compressed as possible, and so a series of five pieces was planned. The mailing intervals were from ten days to two weeks, depending upon the calendar — skipping Mondays, Fridays and Saturdays, generally speaking; that is, timing the mailing to arrive as nearly as possible in the middle of the week. In the interest of economy and to permit of illustrative opportunities, mailing cards of the folded variety were next decided upon. This physical classification can be mailed for one cent, requires no envelope, and permits of a return card being used as a part of the unit itself. On the "outside" of each of the series there appeared an interest-attracting two-color illustration, and in most cases these illustrations did not suggest the contents of the mailing card at all.

No. 1 showed a prosperous business man at his desk, with the office boy announcing: "A gentleman to see you, sir," and the well dressed man visible through the opened door. Within, this unit shows the creator realized that *the letter is a basic form of direct advertising*, yet the processed letter being so badly overdone at present he has chosen a variation of it. More than half of the interior of the piece is taken up with a zinc etching reproducing, in facsimile, a circular letter on the Louisville Automobile Club's letterhead, from the secretary of that organization, with merely "Good Morning" as the salutation. No fill-in, no date. The letter was signed with a facsimile of the signature of Mr. Stuart, the club secretary. To the left of the letter is a halftone reproduction of Mr. Stuart's portrait, and between this and the reproduction in colors of the red and blue emblem of the club we read under the following headline and subhead, the first ten reasons for joining: "There are one hundred reasons why you should join the Automobile Club. Here are ten of them:" The rest of the first unit is taken up with the return card, which is in the form of an application. An interesting thing to observe about this return card is that it has no return address on the reverse. Queried on this point, Mr. Nuckols said: "It was the plan to have these returned in an envelope. However, we did not furnish an envelope, nor did we feel it necessary, because these mailing cards were addressed largely to busy executives."

It will be noted that there is no direct tie-up between the "outside" and "inside" appeals of this unit. Constructively

suggesting, we think this could have been easily done and would not have injured the dignity of the appeal as a whole. Parenthetically, we believe a return address on the return card, with special instructions on the stamp space such as: "Either put a stamp here and mail after signing, or if you prefer to keep your application private mail in an envelope," would have brought back one or two more cards. There is

we read this: "That's what we're for." This unit played up the road service, route assistance, and license-securing service offered by the L. A. C. for its members.

The fifth and final unit had on the outside a close-up of the front door of the L. A. C., with a caption thereunder: "Why, Certainly You're Welcome." The copy within assured any one joining the L. A. C. that he would be welcome not only

And when you JOIN—

Do you know that you do not have to go to Florida or California for a motor tour?

You can easily spend an entire season enjoying the hundreds of miles of ideal roads and viewing the wonders of Jefferson County.

One of the services of our Touring Bureau is to seek out new loop trips. Also to suggest to club members jaunts of pleasure and interest.

Have you ever driven up Bear Camp Run and along Brer Creek and looked back thru Scott's Gap, Brown's Gap and Arrowdown? Or the scenic Jefferson Hill Loop high up above the valley and the smoke of the city? Or Waterson Trail, designated and marked by the Club?

A membership in the Louisville Automobile Club will enable you to avail yourself of this service.

The Louisville Automobile Club has erected and is constantly erecting road direction signs which make driving both safe and pleasurable.

The Louisville Automobile Club also furnishes to each of its members yearly a copy of the Official Tour Book which contains in detail information on hundreds of routes of travel, and if you are driving to New York or Chicago, or thru the Bluegrass region, you have looking for the trip in detail.

Your membership card too will settle you in free touring information at all other automobile clubs, and the many other courtesies and privileges of the various clubs. Your membership card will make you a member in any of the affiliated clubs in the country and give you entrance to Canada.

1923 Licenses issued to our members in the privacy of our Club Rooms—away from the "jam" and crowd at the Armory.

Hadn't you better let us have your application now?

LOUISVILLE AUTOMOBILE CLUB

Louisville, Ky. _____ 192__

To the EXECUTIVE BOARD,
LOUISVILLE AUTOMOBILE CLUB.

As I am interested in an organization that safeguards the welfare of the car owner and promotes improved motoring conditions, I request you to enter my application for membership.

Address for mail _____

Name _____

Occupation _____
Annual Dues \$20.00
Rent of Emblem \$1.00 for life of membership
Send check for \$21.00 with application.

(1) Signature of applicant _____

Instantly—At Your Service

Ever get caught out on the road late at night with no gas and the nearest filling station about five miles away, or

The old bus just simply quit. You look under the hood and look under everything else but there's nothing doing. Gears are claced. Everything "so dark as a stack of black cats". Looks like it's a case of sleep in it or leave it.

Ever been there? You have, haven't you?

But get this

When anything like this happens a member of the Louisville Automobile Club has merely to call up our headquarters and our Mechanical First Aid Department instantly dispatches one of our men and the service is free—not even tipping is allowed.

That service alone is worth more than the cost of membership, isn't it? Here is what this department will do for you:

- take care of any motor or chassis trouble that can be repaired on the road as, for illustration, —ignition trouble; carburetor adjustment; gas line clogged; starter stuck; battery trouble; binding brakes; and any and all trouble that prevents your car from starting.
- deliver gasoline or oil to you (at market value).
- take you to the nearest mechanical station, if it is impossible to start you on the road.
- pull you out if stuck in the mud (whenever possible).

That's some service. And to get such service as that why don't you line up with us now? You can better afford to be a member of the Louisville Automobile Club than not. Sign and mail the card NOW.

LOUISVILLE AUTOMOBILE CLUB

Louisville, Ky. _____ 192__

To the EXECUTIVE BOARD,
LOUISVILLE AUTOMOBILE CLUB.

As I am interested in an organization that safeguards the welfare of the car owner and promotes improved motoring conditions, I request you to enter my application for membership.

This application is made with the understanding that my membership is to be renewed each year unless I word order of resignation on or before date of expiration.

Address for mail _____

Name _____

Occupation _____
Annual Dues \$20.00
Rent of Emblem \$1.00 for life of membership
Send check for \$21.00 with application.

(2) Signature of applicant _____

A Gentleman to see you, Sir

Why, certainly you're welcome

What will You do about it?

FIG. 1.—Five pieces constituting the direct-advertising campaign for new members in the Louisville Automobile Club. This advertising literature was designed and produced by the Kentucky Print Shop Company, Louisville, Kentucky.

nothing like making it easy for the prospect, and the busier that prospect is the easier he likes to have it made for him.

No. 2 bore on the outside one word: *Instantly!* with a picture of a man on a motorcycle with a sidecar, upon which in small letters read: "Louisville Automobile Club, Dispatch Car No. 2." Within there was a single-idea story — of being caught out on the road without gas, development of ignition trouble far from relief, and other happenings of this kind.

No. 3 showed a picture of three cars in a jam, one with a wheel off, another rammed into the curb, and the headline: "What Will You Do About It?" Within was another single-idea story, telling what the legal department of the L. A. C. would do for a member under the circumstances depicted on the "outside." The outside of No. 4 showed two men consulting a road map — with the aid of a beautiful young lady! — the main display line reading: "Ask Us!" Under the picture

at the club's own headquarters but also at the clubrooms of any other club which was a member of the National Motorists Association (the three letters N. M. A. in red forming the central portion of the emblem of the L. A. C., it will be noted). This unit had no illustration within, and devoted the space to a further summing up of the services of the L. A. C.

The return card (application blank) was the same in all five units (except for the key number) though in the last two units the holdover clause was eliminated. This holdover clause called upon the signer to send in a written letter of resignation, otherwise to be held for another year's dues, which doubtless scared some who received the earlier units. The emblem in full colors ran in all of the units. Therefore the five units gave an appearance of continuity, and succeeding units helped drive home to the men addressed: "Here is one more chance to join this worth-while organization."

"I am unable to tell you just how many memberships were secured *direct* from each of the cards," writes Mr. Nuckols, adding, "Mr. Eugene Stuart, secretary of the club, says that the entire campaign was highly gratifying to him, not merely from the number of direct returns, because these cards were largely intended to precede and supplement the efforts of their salesmen, who were out endeavoring to secure members for the club. From the time the first unit was mailed up to the present, shortly after the last has been mailed, the *Louisville Automobile Club has secured six hundred and thirty new members.*" At \$11 a year that is exactly \$6930 in

straight-from-the-shoulder copy and the genuine "business air" will readily be observed in this appeal:

Suppose—if you can stretch your imagination that far—you had been deserted when you were seven weeks old, and two poor, ignorant negroes had taken you to their hovel in a wretched alley rather than see you die. If you had been brought up under those conditions *do you think you would be the man you are today?*

Yet that is just the plight in which the _____ Society found a tiny white baby the other day, half starved and miserable beyond description. Under our care the child will soon be well and healthy again, ready to make some childless home happy, and to grow into a useful citizen.

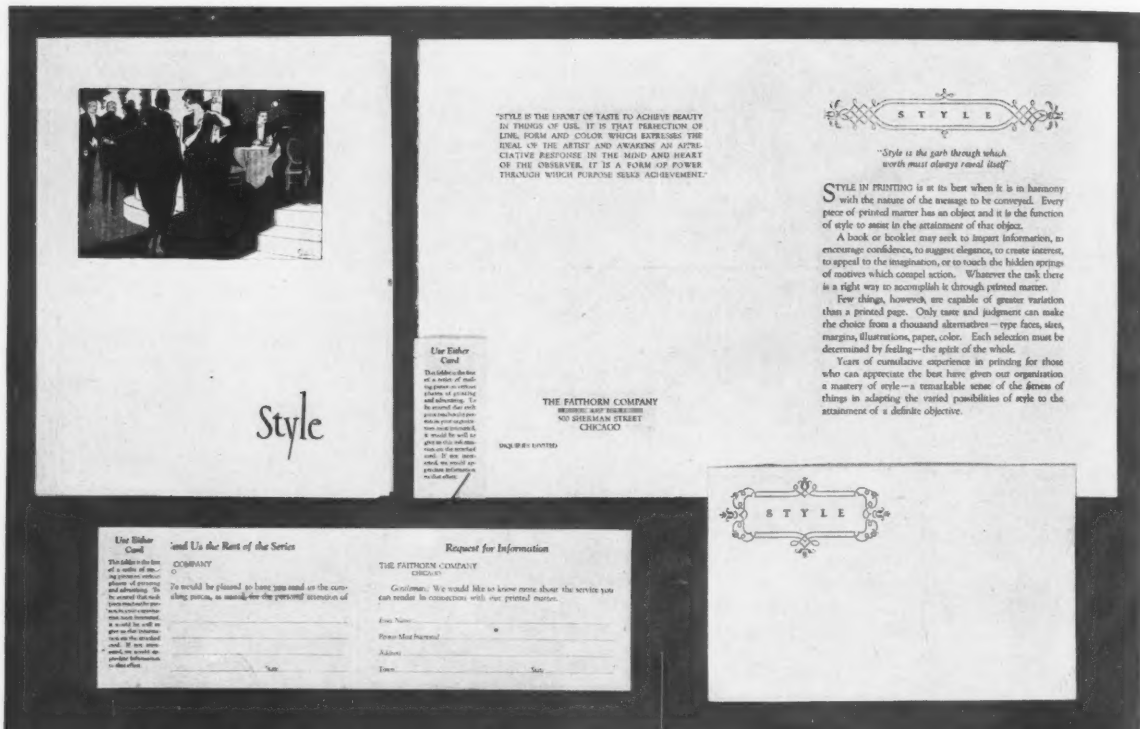


FIG. 2.—First unit of a series mailed by The Faithorn Company, Chicago. The cover page of the attractive folder is shown at the left. Note the manner in which the return card is attached to the folder with a clasp. The envelope is shown at the lower right of this layout.

dues for the first year, and represents more than twenty per cent of the original list of three thousand—no wonder they are satisfied.

There is also reproduced herewith (Fig. 2) the first unit in a series mailed by The Faithorn Company, printers and engravers, Chicago, showing how the *style* appeal has been utilized to attract the *personal* attention of men. Choice of paper, illustration, typography and copy is excellent. We respectfully ask the company to see that we get not only the rest of the series (note the two different return cards), but also get a bulletin or tabulation of the returns.

The unit referred to in the preceding paragraph has been chosen for several reasons, some of which have already been mentioned. Others are: The common sense of trying to get those interested to express interest in the rest of the series—inviting a *sample* or series of them, as it were, also the utilization of an almost strictly *personal* approach to sell a business service.

Let us close this article with a specimen of a letter sent out by a Baltimore charity organization to appeal *personally* to men on behalf of that organization—*because* we happen to have the companion letter which was sent out to *women* at the same time, which we will reproduce in our next issue. The

It was all in the day's work—just an ordinary case, typical of a thousand which are coming under our care this summer. I mention it simply to put a new light on the letter which we sent you a while ago, signed W. B. — and David G. —; see the enclosed copy.

This letter brought a very generous response in sums varying from \$50 to \$5, with a few contributions even smaller. In spite of this we still need \$2,400 this summer for the thousand little victims of heat, poverty, disease and neglect who literally have no one else to save them from suffering or even from death.

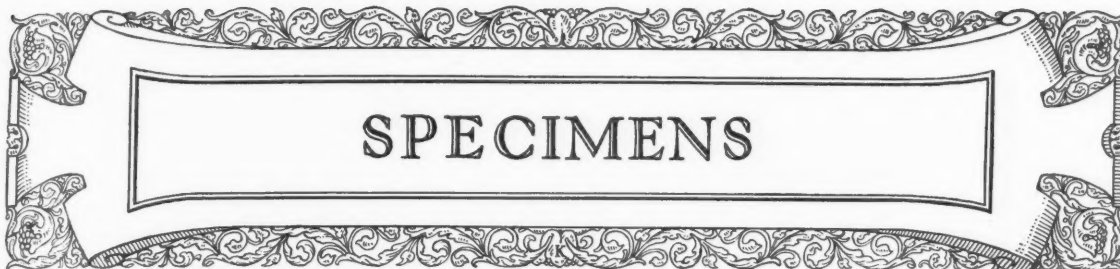
Might not your summer be made a little pleasanter by the thought that you had spared a few dollars for this most necessary work?

Very truly yours, General Secretary.

P. S.—As our "overhead" is already taken care of, every dollar you give will go *directly* to the aid of some child in distress—regardless of race, creed or color.

Be sure to save this page, reader, and compare it with the letter to women sent out by the same organization at the same time—no better example of the difference of appealing to men and women, *personally*, could be devised. And every city, town and hamlet needs one or more of these—and other—campaigns of direct advertising appealing *personally* to men.

TO BECOME an able man in any profession whatever, three things are necessary—nature, study and practice.—*Aristotle.*



BY J. L. FRAZIER

Under this head will be briefly reviewed specimens of printing sent in for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago. Specimens should be mailed flat, not rolled. Replies can not be made by mail.

HALL-GUTSTADT COMPANY, San Francisco, California.—The specimens are neat, attractive and well displayed. They are thoroughly satisfactory. When you ask the writer's opinion on the merits of the two different color treatments given the January issue of *The Typo Line*, your house-organ, you are appealing to one who has a decided fondness for brown. That fondness might compensate for—rather, cause us to overlook—a weakness in a piece of work printed in brown ink that would be readily caught in another color. Brown gives a rich, soft tone that no other color supplies. It is warm, but—unlike red, yellow and orange—not so warm as to be offensive in large masses. It can be employed as a second color for large or small masses with equal satisfaction. The halftones are sharper and possess greater detail in the issue wherein they are printed in black, so they are snappier. In brown, the cut of Mr. Hall is printed rather indistinctly. The cut, lacking the contrast of values so striking

in the portrait of Mr. Gutstadt, is not so well adapted for printing in the weaker brown. Frankly, we can not give you a more definite expression of our preference as between the two printings. To quote the actress with the form divine but with a horrible face, "you can't have everything." If beauty and softness of effect—with sufficient strength for legibility—are what is wanted, brown is better; if sharpness of detail and greater clarity through increased contrast between color of printing and paper are of major importance, then black will be better.

THE LUMITONE PRESS, New York city.—Specimens are beautiful, among the finest we have ever seen. The Lumitone photographic prints are a revelation in excellence of illustrative processes. Quality buyers will make no mistake if they consult The Lumitone Press when in need of printing.

GRAND CENTRAL PRINTERS & STATIONERS, INCORPORATED, New York city.—Your calendar for 1923 is an attractive one, excellent presswork being the outstanding good quality.

THE DIETZ PRINTING COMPANY, Richmond, Virginia.—Your idea of starting off an advertising letter with a good dialogue "joke" and then drawing a parallel between it and some feature of your printing service is an original one. We believe it ought to prove effective as advertising. The letterhead design is excellent, and, printed in snappy colors, creates a mighty good appearance. Your lettered business card is likewise a most unusual piece of work, in fact everything we've seen indicates the Dietz Printing Company to be a most unusual printing organization, and one that does not follow the beaten path in any of its undertakings.

CANADA PRINTING INK COMPANY, Toronto.—The January issue of *Canadaink*, your house-organ, is quite the most attractive issue we have seen, and we've been enjoying the little magazine for more than a year. Indeed, the only fault of consequence—if not the only one—is the fact that the top margin is too wide, wider, in fact, than the bottom margin, which should be the widest of the page. The makeup is snappy and the typography is good.

FROM the students of the printing class of the Worcester (Mass.) Boys' Trade School we have received a packet of individual Christmas-greeting cards, all of which are of uniform merit and attractiveness. This school has long been a leader. The best index in the world of the high character of instruction given the boys in this school is the quality of work they do.

THE LINGRAPH COMPANY, Davenport, Iowa.—The new catalogue is attractive and interesting in appearance. The presswork is mighty good, showing

the machines and parts in a wholly satisfactory manner. The embossed cover is especially attractive, the colors being bright and snappy, yet harmonious and in good taste.

EUGENE J. VACCO, New York city.—The several small commercial forms are pleasing and attractive in every way and from every standpoint.

RALPH E. GRABER, Lawrence, Kansas.—*The Junior* is attractively made up and fairly well printed, the main trouble with the presswork being insufficient ink and impression. The use of the extra-condensed head-letter for the date line at the top of the first page strikes a discordant note; it is too thin of face to harmonize with the remainder of the type.

TIMES-MIRROR PRINTING & BINDING HOUSE, Los Angeles, California.—*Three Minutes*, your house-organ for December, is an especially attractive one. The cover, featured by a decorative drawing of the three wise men done in an especially pleasing color

scheme, is one of the most attractive house-organ covers we have seen in many months.

D. LIGHTBOURN, Queens, New York.—"Lightbourn's Annual" of the Virgin Islands is an especially attractive one-color book, particularly in view of the fact that the work is of a nature usually given slight attention. The type face is a pleasing and legible one and, save for some inaccuracies in folding the signatures, the margins are good. The fact that one style of type was employed exclusively in advertisements throughout is a point in favor of the book, as good harmony results, especially since the display and body of the advertisements are in the same face as the text matter. The cover design, while neat and attractive, seems to suggest the need of something in the lower part to effect a balance.

C. M. BENNETT PRINTING COMPANY, Springfield, Ohio.—Most of the specimens are in good taste, indeed our only suggestion concerns the use of better type faces in some instances. The shaded gray-tone letter used for the main display of the title on the folder for the local loan association is an abomination. The good taste exercised in the selection of the Cloister and Goudy series would seem to have prohibited the selection of this monstrosity of a type face. It is almost inconceivable that the example referred to should be turned out from the same composing room as the invitation for the Dokie Boosters, composed in the admirable Cloister series. The use of the shaded letter on the title referred to with Copperplate Gothic and an acorn ornament, the design being printed on rough gray cover stock, makes a wholly bad combination. We do not believe the same compositor set the two jobs and are of the opinion



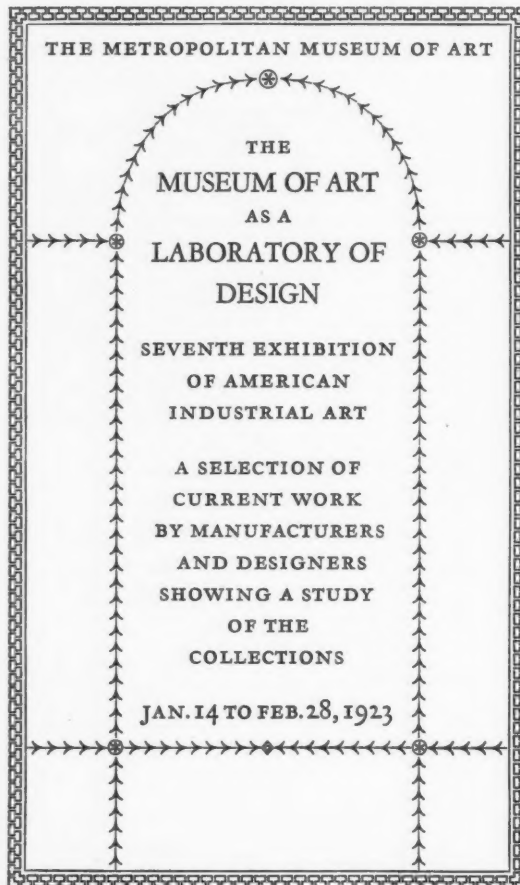
A NOTE BY THE PRINTER.



His programme follows, in reduced size, the format of *"The Religion of Nature"*, on which FRANKLIN worked in the office of SAMUEL PALMER, during his first visit to London, 1724-26. The vignette on the title-page and PALMER's device above are reproduced, fame size, from the book. It was PALMER who induced WILLIAM CASLON, an engraver of gun-fittings and binders' stamps, to start in business as a typesetter in 1720, by promising to take a large font of Pica; but he broke his promise after the punches were cut, because of obligations to other London founders. This paragraph is set in this first size of CASLON OLDSTYLE.

The wood-engraving of FRANKLIN was made about seventy-five years ago, by L. JOHNSON & Co., successors to BINNY & RONALDSON, to whom the typefoundry purchased by FRANKLIN in France and used by him in Philadelphia in 1775 eventually descended. This firm afterward became the MacKELLAR, SMITHS & JORDAN Co. HORACE CARR.

Page from attractive program-menu booklet executed for the Cleveland Graphic Arts Club and given out at a banquet held on the birthday anniversary of Benjamin Franklin. Interesting information is contained in the page here shown, which is characteristic typographically of the entire excellent booklet. Printed by Horace Carr, Cleveland.



Title of self-covered booklet announcing an exhibition of industrial art, designed by Bruce Rogers and printed by William Edwin Rudge, of New York city. The inner border was made up of a mathematical character and the type, we understand, is Garamont, a monotype face designed by Goudy.

the style was dictated by some customer. Happily the majority of the specimens were composed in the good faces referred to, and, as arrangement and display are excellent and simple in every instance, they are very good specimens of printing.

H. R. WRIGHT, Elyria, Ohio.—Except for occasional combinations of Wedding Text, a decorative condensed letter, and Copperplate Gothic, a block extended style, the letterheads are good. Those particular faces have nothing whatever in common and so can not be successfully used together. When the extended member of the combination is decidedly smaller than the condensed letter the effect is not particularly bad, but when the effect of difference in shape is noticeable at a glance the combination is a bad one. Your own stationery, in Artcraft, is excellent, but the most attractive and "catchy" specimen in the lot is the ticket for the New Year dance at the Social Settlement House.

Mail Press, Pocatello, Idaho.—The specimens are a little above the average for everyday commercial printing. There are no pronounced faults, the modified and seemingly slight praise we accord them

being prompted by the fact that they do not exactly give us a thrill. The types are commonplace, except for the Pabst, which, although an old-timer, is seen so infrequently these days as to affect one as being new. Pabst is a really characterful type face and in large display, at least, provides a lot of character to recommend its use. The dance program, cut to the shape of a rhomboid, is quite "catchy," not only because of the unusual shape to which it is cut but in design on the whole as well.

HARFORD PRINTING & PUBLISHING COMPANY, Aberdeen, Maryland.—While satisfactory in arrangement and display, the blotter "Stimulate Your Business" lacks class, largely because of the type faces used. The combination of roman with block letter is not a good one; further-

more, the block style of letter has no artistic merit whatsoever to justify its use. It is crudely and wholly lacking in the finish of design that good roman types have.

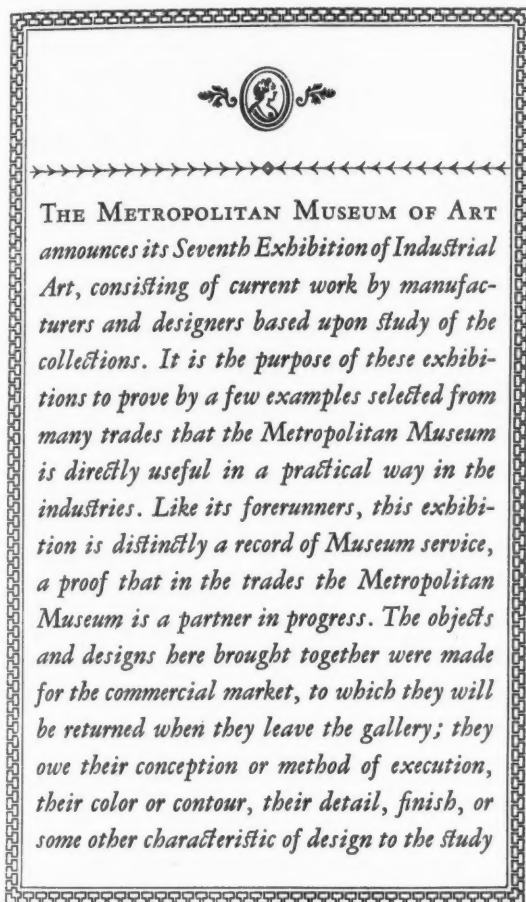
GEORGE V. MORTON, Demarest, New Jersey.—Your 1923 calendar is neat in format, but is not so attractive as it might easily have been made. The mount of yellow cover stock is not the best color for a white pad. A white or gray mount, or one of some color affording a stronger contrast—such as brown, deep blue or green—would have been much better. We should prefer also to see the name line rearranged in two lines so that a type face of regular shape could have been used. The condensed letter strikes a discordant note. The blotter, "Hello," is well arranged, but is weakened through the use of so many capital-letter display lines and, particularly, by the fact that the body matter is set in capitals of small type and closely spaced. Lines of capitals must be more widely spaced than lower-case because, obviously, all the letters are full height. There is no open space above the capital letters as above most lower-case characters. The signature block takes up relatively too much space, mainly, of course, from a design standpoint, as, on a blotter, the name is important from a publicity standpoint.

AMERICAN BAPTIST MISSION PRESS, Rangoon, India.—The card announcing your line of Christmas greetings is very neat indeed, the pleasing gray stock printed in black (type), red (poinsettia blossoms and rule border) and green (stems and leaves) making a most attractive combination of colors. Your own greeting card, the heading of which is set in wedding text and the body in sloping block letter (all capitals) is not at all pleasing. Roman lower-case should have been used in place of the block letter. Even then, to achieve harmony (of shape) the body matter should have been relatively smaller than the heading in text. Your blotters, on the other hand, are exceptionally neat and pleasing.

BONESTELL & Co., San Francisco, California.—The booklet for sampling Albion book paper is especially attractive, the halftones being faultlessly printed on that dull coated stock. The title page,

*H*EAR YE! *The San Francisco Bay Cities Club of Printing House Craftsmen will celebrate the anniversary of the birth of Benjamin Franklin with a dinner on Monday, the eighth of January, 1923, to be held at the Commercial Club at 6:30 p.m. \$2.00 per plate. Make your reservation at once. The membership of the Franklin Association, the Printers' Board of Trade and the Commercial Artists Association is invited to be present. Still further significance will be given to the meeting by an explanation by Hartley E. Jackson of plans for the Craftsmen's Club Library. Following the dinner, at 7:45 o'clock, the regular meeting of the Club will take place. Those who cannot come for the dinner should at least attend the meeting. "Franklin, the Printer" will be the subject of a talk by Joseph Faunt Le Roy.*

An attractive announcement by the San Francisco Bay Cities Club of Printing House Craftsmen, the composition of which is by Grant Wallace and Joseph Faunt Le Roy. In the original, the page size of which was $5\frac{1}{2}$ by $8\frac{3}{4}$ inches, the initial was in green. On hard-surfaced antique laid stock the effect was particularly pleasing. The announcements of the San Francisco craftsmen are invariably consistent with the finest achievements in the graphic arts field.



Initial page of text from booklet done for the exhibition of industrial art at the Metropolitan Museum, New York city, by William Edwin Rudge. This booklet was executed on a smooth uncoated white book paper of excellent quality and is expressive of the finest taste all the way through.

designed by Hartley E. Jackson and composed in the beautiful Cloister Old Style, is remarkably pleasing—and effective, too.

J. J. BLIZMAN, New York city.—Your souvenir book of the twenty-sixth annual convention of the New York Allied Printing Trades Council does not measure up to the standard we should expect on such a work. Representative of the craft it should be of the best craftsmanship. The cover is neat and attractive, as respects the colors used, but the gold in the book just about comes to a halt at the cover. The printing on most of the halftones is very poor, the ink laying unevenly, and there being considerable picking and offsetting, too. One-point leads between the lines of the body would have helped, but we should prefer to see the page border eliminated and a larger face of type used for the body matter. No serious fault can be found with the arrangement and display of the advertisements, which are set in a simple style suitable for a book of this nature, yet the fact that various type faces are used means the book does not possess character or beauty—which result when display is kept in a

series. Certain of the advertising pages are very good, however, particularly those in which types are not mixed. An instance is page 52. The "greeting" page would be better if the inner border had been omitted, as the effect is of too much ornamentation. Furthermore, the lines are too widely spaced and a larger size—easily possible—would have matched the proportions of the page better, for it appears altogether too weak as handled.

THE McGRATH ENGRAVING COMPANY, Chicago, Illinois.—Your folder, "Broadcasting Pictorial Publicity," is handsome, the designing being exquisite and the colors exceptionally pleasing and attractive. The folders you have been sending out throughout the past year mark an excellent standard in the application of decorative art to advertising.

THE ART-O-PRINT SHOP, Hugo, Colorado.—A great improvement can be made in your printing, particularly from the standpoint of typography. The cover of the program for Fink's concert of February 2 is very bad. It is crowded with incongruous types and the border is not at all harmonious. The panel is too close to the right and top edges of the sheet, even for an out-of-center arrangement. There should be better proportion between the margins, in this instance not quite so great a difference between front and back margin and between top and bottom margins. The inside is not bad as advertising programs go, you, happily, having used one style of type for most of the simple display. The letterhead for Nebraska Valley is too complex, not only in design but in the manner of the use of color. The three type styles used do not harmonize and we suggest that you adhere to the idea of a single series to the job, to surely avoid the combination of types that do not work well together. The red used for printing the heart ornament on the letterhead for the Hugo Service Station is too strong, the effect would have been better if a lighter tone of the same color had been used. The color itself is very good on gray stock. Parsons and Copperplate Gothic are not good in combination, having no characteristics of design in common. Parsons should not be used for capital lines, particularly as so many of the capital characters are distorted forms.

ECONOMY PRINTING COMPANY, Newark, New Jersey.—We consider the calendar for Dependable Trunks quite remarkable in view of the fact that it was printed on a 12 by 18 Gordon press. The half-tone illustrations are beautifully printed, the small details showing up quite clearly. The page layouts are interesting, the handling of the white space being a feature that is particularly creditable and quite unusual.

Holyoke Enterprise, Holyoke, Colorado.—The advertising poster for the Christmas sale of the Golden Rule is impressive and attractive. The layout is well balanced and the effect pleasing, as well as "spicy." The light-tone Cheltenham Old Style display gives a clean-looking appearance, the size of the display being of such a character as to give adequate strength to the various display features, bringing them out in proportion to their importance.

THE PRINTED BOOK BEFORE THE NINETEENTH CENTURY: AN EXHIBITION ARRANGED FOR THE STUDY OF DECORATIVE TYPOGRAPHY & FEBRUARY FIFTEENTH TO MARCH SEVENTEENTH MCMXXIII, AT ART CENTER, NEW YORK UNDER THE AUSPICES OF THE AMERICAN INSTITUTE OF GRAPHIC ARTS.



THIS exhibition differs from any which has been held heretofore. Beginning with the work of the first Italian printers the progress of typography is illustrated in chronological order by examples of the choicest productions of the presses of Jensen, Randoli, Aldus and Giunta, Robert and Henry Estienne, Simon Colines, William Morel, Jean de Tournes, Theilman Kerver, Jehan Petit, Michael Vascosan, and Geoffrey Tory, the Pisanos and the Elzevirs, Richard Pynson and John Day, Walpole, Baskerville, Bulmer, Whittingham, Bodoni of Parma, the Didots of Paris, and our own Isaiah Thomas and Benjamin Franklin. On the walls under glass, are shown broadsides, type specimen sheets, and pages, as well as a few portraits of the men whose work is displayed in the cases.

The exhibition does not pretend to be a complete collection of all good work produced before the Nineteenth Century. It confines itself to showing the influence which Decorative Typography of the past has exerted upon modern fine printing. No example of German printing is shown. German typography, which is the earliest known, was immediately surpassed in excellence by the work executed in Italy, then the home of scholarship. It is Italy, therefore, which exerted the first great influence in the development of printing as an art, and this exhibition begins with books produced in that country.

Initial page of a folder announcement by the American Institute of Graphic Arts, the original of which (7 by 11 inches in size) was printed on white Italian paper having deckled edges. It is especially beautiful.



FOREWORD



WHETHER you buy a house, an automobile or a piece of shop equipment, you must depend largely upon the reputation of the builder. The highest salaried buyers in the world agree that they would rather buy goods built by a house with a good reputation, without inspection, than to trust to their own judgment of goods built by a house without an established reputation.

In hiring a man or a tool to work for you, you depend more upon the reputation made in other places than upon your own ability to read character at first sight. Reputation is based upon performance. This means the establishment of the quality of products plus a policy of fair dealing demonstrated over a long period of time.

Black & Decker quality products and business policies are so well established that we can afford to suggest, if you are not already familiar with the *Black & Decker* reputation, that you get an opinion from anyone who has ever had experience with our products, or business dealings with our company.

In designing and building *Black & Decker* products price limitation is not considered. We strive to build the best that can be produced but by standardizing our manufacturing processes and manufacturing on a quantity basis we are able to keep the price down.

†††

The most unusual and one of the best executed catalogues we have ever seen is that of *Black & Decker*, planned by William A. Kittredge and executed by R. R. Donnelley & Sons, Chicago, with whom Mr. Kittredge, one of America's foremost typographers and art directors, is now identified. This catalogue of thirty-two 8½ by 11 inch pages was hand set throughout in the beautiful Garamond type face. The delightful pleasing "foreword" page is shown.

L. G. TYRELL, DeKalb, Illinois.—The blotter is neatly arranged and well displayed, though we do not consider the combination of light green and red ink on yellow stock a good one. The effect is just a little too gaudy. We do not recommend the idea of placing a calendar for the entire year on a blotter. If the blotter is retained and used it will not last a year, so it would seem better to provide a calendar for one or two months and issue blotters accordingly.

BARKER PRINTING COMPANY, Blackstone, Virginia.—Your letterhead set in Cloister Old Style is neat and rather characterful, mainly as a result of the border and the rather small sizes of type. It was fortunate that you used such a deep red, as a bright red would have spoiled the design. The invoice is not so attractive, the panels of block letter contrasting disagreeably with the beautiful and chaste Cloister otherwise used. Too much of the design is printed in a bright color. The letterhead for the Virginia Sales Company is very poor, first, because there is so much matter on it—which probably is no fault of yours—and, second, because so much of the matter, perforce in small type, is set in capitals, which makes it difficult to read. The panels around lines of such irregular length create a very bad effect owing to the pronounced variation in the marginal spaces. The circular for B. C. Lundy, on electrical appliances for Christmas gifts, is inconsistent. The heading, set in text letter and Cloister Old Style and enclosed within a decorative panel, is chaste and neat, whereas the signature

lines set in Cheltenham Bold look like the tail end of a newspaper advertisement, and not a very good one at that. The heading is too weak and the signature relatively too strong. The specimens not mentioned may be considered satisfactory, although none in the collection measures up to the standard of your letterhead.

HAYWOOD PUBLISHING COMPANY, LaFayette, Indiana.—As usual, the specimens you have sent us score high in quality. The most attractive item in the lot is the letterhead for the Shamrock Base Ball Team, although the announcement, "What Is This Trade Exposition," is likewise of outstanding merit.

BARNES, GAULT & Co., Indianapolis, Indiana.—Our compliments are extended upon the folder on Davis motor cars. The title page, featured by a handsome border in blue and black, gives a rich appearance, but we feel sure the effect would have been better if the blue were just a trifle lighter. Then, of course, it would be

more common. The line illustrations, in which large black masses predominate, are quite an innovation, yet we like them. They make the cars look "sporty." The typography throughout is attractive and legible; indeed, the folder is a mighty interesting and fine piece of work all the way through.

SEMINOLE PRINTERY, Sanford, Florida.—We subscribe to the opinion others have expressed as to the excellence of the wording on your pink blotter. We also appreciate the fact that it is set in type that is plain and readable, and very attractive type, too—Goudy Bold. As to the arrangement, we see nothing uncommon; in fact, it is a common, dull-looking layout. The type is weakened materially by the border of geometric form; a far better choice would have been a parallel rule border, which would harmonize perfectly with the type, provided it were not too light or heavy in tone. Two-point rules would be about right. We rather like the card for the Sanford Sign Shop, in fact it has a characterful appearance, a quality the blotter does not have at all. The writer, like the customer, does not admire an italic capital display line as a rule, but the decorative character of some of the letters in this line seem to lend a pictorial decorative quality that helps it to "pass." The main display line might well have been a little longer, for, with the design widest at the bottom, the form seems to be lacking somewhat in balance.

ADAM DE PHILLIPS, San Francisco, California.—Your card, printed in light green, red and black, is catchy and unusual. The card you used when in New York is not so good. In the first place, the type is too small for printing on such a dark shade of stock, and we have found it quite difficult to read it by artificial light.

Cherokee Chief, Cherokee, Iowa.—The gift certificate for the Williams Style Shoppe is cleverly executed and looks like "real money" with the background of border printed in light green. It is not only well executed but attractive, too.

R. E. SUTTON, Davenport, Washington.—The announcement on Christmas cards is satisfactory, but subject to improvement. First of all, capitals of the Parsons type ought never to be used alone. The outstanding point of weakness, however, is the fact that the body matter is set in type that is too small. By taking up less space for the display, as was easily possible, and by wasting less space for ornaments as cutoffs, type a size larger could have been used and the card improved materially both in effectiveness and in legibility.

INQUIRER PRINTING & PUBLISHING COMPANY, Hempstead, New York.—Except for the fact that the signature line seems jumbled by the use of text capitals to begin the words set otherwise in old style roman capitals, the Christmas greeting is attractive and not without character. Understand, we do not claim it is improper to use the text capitals to begin words otherwise set in roman capitals, but, rather, when combined in lines of such small type the decorative advantages of the text capitals are nil and, hence, the plan is without the merit it has in larger display.

GEORGE O. MCCARTHY, Hartington, Nebraska.—Except for the fact that the swash italic capitals in the address line are set a little high and do not line up with the lower-case, we have no fault to find with the cover of the menu-program for the Press Association. The general effect is "classy" and



Interesting lettered package label of the Arkin Advertisers Service of Chicago. The original was in brown and light green on buff colored antique stock.

the colors are particularly pleasing. The main display line is possibly a trifle too high and an extra lead between the lines "Banquet" and "Program" is required, but such points are of minor importance in work so fine in other respects. While the inside pages are not quite the equal of the cover in excellence, they are very good, and, with minor changes, would be very attractive. The reproductions of the loving cups on the second page, which you are doubtless aware are too large for the page, being of different proportions, are placed too close to the fold. The title page likewise has too scant a margin, but we presume this is a result of a desire to make one-half of the crossed-rule border used on the inside spread do for the title. On the inside spread the effect is very good, as the inside margin is doubled up and the effect of crowding at the fold by the inner rules is therefore not apparent. The title, standing alone, required a different makeup of rules. We also think the panels in which the heads on the inside spread appear are too deep, but, here again, the panel had to be of that width to accommodate the emblem on the title page. We have gone into detail because we realize one capable of such excellent work in general is naturally interested in those refinements that tend to make it perfect.

AMOS C. ROHN, Canton, Ohio.—The four-page illustrated letterheads, printed on enameled stock and illustrated by large halftones, are faultlessly executed. We are reproducing the letterhead of the local school of expression, as it is a characteristic piece of work, appropriately treated as respects the nature of the organization it was executed for.

HARRY HERRMANN, Hollywood, California.—The business card for M. L. Garrigus is decidedly unsatisfactory. First, the Parsons series is not suited to composition in all capitals. Several of the characters are bastard design and, being of a decided decorative character, like text capitals, is another reason for limiting their use to beginning important words in the conventional way. Outside the lack of legibility of the type itself the manner of the arrangement aggravates it. The points made in the central group, each word of which is begun by the large initial P, printed in color—acrostic style—are difficult to grasp and require study. Indeed, the group does not make sense. The name of the printer, furthermore, is altogether too weak. Safe and sane display in legible and attractive roman types is invariably best because it will stand every test.

McCORMICK-ARMSTRONG PRESS, Wichita, Kansas.—"Inside Stuff" is one of the most original, most interesting and—it goes without saying, because you produced it—most attractively printed booklets we have seen employed to advertise a printer's service. Being fresh and breezy-looking—and starting off quite unlike the usual manner—it will attract every man who receives it and, if he has a spark of pep, he will read the booklet through. When he reads it he will have a mighty good impression of the M.-A. Press, not alone because of the strong points brought forward in its favor but for having "put it over" cleverly. Just to give our readers an idea of how each phase of the work of producing a job of printing is treated, let us quote from the chapter headed "Set Up." This page is illustrated by a line sketch of a fat girl seated on the lap of a slim fellow, only the legs of the slim chap being visible. We quote: "'Setting up' is done in the very best of families this season, as you can see from the picture. But it differs somewhat from the process of the print shop's composing room. To mention a few instances of this difference: In the above illustration the form seems to be the important thing. The form plays a comparatively minor role in the composing room," etc.,





\$132.00

"With the Pistol Grip and Trigger Switch"

**9/16 INCH BLACK & DECKER
PORTABLE ELECTRIC DRILL**

DRILL complete with combination spade handle and breast plate, No. 1 Morse Taper Socket for taper-shank drill bits from 3/8" to 1/2", 15 feet of duplex electric cable, attachment plug and detachable side handle.

The No. 1 Morse Taper Socket is in a removable sleeve, which is held in the drill spindle by means of a large knurled nut. Tang of drill bit protrudes slightly beyond the end of the sleeve, and by removing sleeve holding drill bit from the drill spindle, the drill bit can be easily removed from the sleeve by a tap on protruding end of drill-bit tang.

Can be used with straight-shank bits by using No. 1 Morse Taper Arbor fitted with 1/2-inch chuck.

Capacity in steel	3/8" to 1/2"
Capacity in hardwood	3/8" to 3/4"
No-load speed	600 R.P.M.
Net weight	21 lbs.
Shipping dimensions	8" x 13" x 18"
Shipping weight	32 lbs.
Price for 110 volts	\$132.00
220 or 32 volts	137.00

EXTRA EQUIPMENT

Feed Screw, extra	\$4.50
Breast Plate, extra	1.25
Spindle sleeve for short taper-shank drills, extra	4.00

Bench and Post Drill Stands to fit this Drill are described on pages 16 and 17

Operate on Direct or Alternating Current and on Voltages 10% over or under those specified.

DO YOU KNOW—that you can drill holes in automobile frames for attaching snubbers without removing the wheels by using an extension chuck in your Black & Decker Portable Electric Drill?

} 11 }

Descriptive page from the Black & Decker catalogue done by R. R. Donnelley & Sons after layouts by William A. Kittredge. The cover of this catalogue, which we are unable to reproduce, is a striking one, being printed in bright red-orange, brown and gold on black stock, the larger lettering being embossed. Indeed, we regret our inability to show the whole book.

to the moral that in the McCormick-Armstrong composing room every job is set in new, even-faced metal, etc. A piece of advertising like "Inside Stuff" is mighty rare.

MACGREGOR-CUTLER PRINTING COMPANY, Pittsburgh, Pennsylvania.—*Macograms* for January is like all preceding issues, different and attractive.

AMERICAN ART WORKS, Coshocton, Ohio.—The title and cover design of the booklet on Coshocton represents a most interesting free-style treatment. Printed in light and deep brown on antique India tint stock, the booklet gives an effect that is quite pleasing. As a rule, we discourage the use of lines

in all capitals of the Parsons series, but as the line is relatively large here and as there are none of the objectional characters in it, we can not in this instance at least find serious fault with the use of the capitals.

C. R. ADDISON, Lansdale, Pennsylvania.—The work is commonplace, some of the specimens being crude. To fill all the space above the ruled lines of an invoice form with big sizes of the crude and ugly block type, Copperplate Gothic, indicates a lack of understanding of the requirements for beauty and legibility. It is wholly lacking in attractiveness. Much smaller type, with lines arranged in

such a way as to give definite shape and good form to the group, is demanded. The points above made apply to other specimens in the lot, which you will now recognize. The design of the Ambler-Beeman letterhead crowds the top edge of the sheet too closely and makes the letterhead appear top heavy and displeasing. The Cheltenham Bold Italic is not a suitable face for letterhead composition, being an ad. letter and one suitable for posters rather than for work where a measure of dignity at least is required and where beauty is important. On the letterhead for the Women's Christian Temperance Union, which,

PUBLIC SPEAKING, ELOCUTION
ORATORY, DRAMATIC WORK

Canton School of Expression
BERT H. BEADLE, Director
Canton, Ohio

ACTS, PAGEANTS, ENTERTAINMENTS
AND MUSICAL COURSES FURNISHED

Characterful and appropriate letterhead by Amos C. Rohn, of Canton, Ohio.

by the way, is the neatest and best job in the lot, the group of names ought to have been set in type at least one size smaller, and the address lines centered beneath the names of the individuals to which they belong. The group is ragged as composed with the address lines of varying length at the right side, and extending slightly but evenly to the right of the ends of the name lines. Another point, it is usual to center the main display line of such a heading in the space from the right of the group of names (at left of design) to the right-hand edge of the sheet, rather than to consider the left end of the group of names the left edge of the design and the right-hand end of the main line the right edge of the design and center the design as a whole on the sheet. Compare your own greeting card with that of the Lansdale Storage Battery Service and see if you do not think it a bad plan to print small lines of type in lemon yellow, which is very weak in tone or value. Here, by artificial light, the line "Season's Greetings" on your card is all but invisible.

From Stephenson, Blake & Co., Limited, the British type founders, of Sheffield, England, we have lately received a booklet on Baskerville Old Face and Titling Old Face Open. Not having a specimen sheet of the Baskerville series of our American Type Founders Company we can not make a comparison of the two faces, which are similar, of course, but our impression is that the British face is a little stronger. This may be due to the fact that the specimen book of the latter, now before us, is printed on antique stock, whereas we recall the American letter printed only on coated stock. In any event, we seem to like this Baskerville better. Indeed, it is a fine open letter and a dandy for rough paper. The booklet itself is finer than most of the type specimen books issued in this country. The specimen forms are of good size and the effect of every page is open and airy, whereas most of those done in this country seem to have been executed on the theory that the more you show the better. Certainly the book should stimulate a mighty desire on the part of our brethren across the sea to own the Baskerville series. Two characteristic pages are reproduced.

EMIL H. BLUEMEL COMPANY, Los Angeles, California.—The cover of the February issue of your house-organ, *Artistic Printer*, is unusually striking and attractive—but that is the only good feature about it. The treatment of the inside is antiquated and without merit, the decorative features taking up space that would permit of larger type for the body. The size in use is smaller than desirable for work of this nature. Better, also, a small amount of interesting, live matter in a size of type that can be read with little or no effort than a lot of ordinary clipped jokes, the use of which necessitates small type. The background of border, printed in pink, affects the legibility of the type printed over it, which makes the small size of the type even more to be regretted.

ROCHESTER ALLIANCE PRESS, INCORPORATED, Rochester, New York.—Your calendar for 1923 is one of the most interesting and attractive we have seen. The best feature about it is the illustration, the strength of the picture-ornaments and their pronounced wood-cut technique are admirable. As each of these illustrations is significant of the month, so, the copy attached is generally significant and hooked up in some way with your printing and advertising service.

PIONEER PUBLISHING COMPANY, Houlton, Maine.—Most of the specimens are neat and quite satisfactory, some being attractive, too. The booklet-program, "All Tangled Up," is a decided exception. While we do not admire the cover, it is the best part of this booklet. We believe you will agree the lines of type crowd the back edge

The honour of your presence is requested at the
FORMAL OPENING of the SHOWROOMS

Fashion Fayre

On Monday, 1st March, 1924 at 3 p.m. when a
mannequins' parade showing the latest fashions
from Paris and New York, will provide
the chief interest of the afternoon

Madame Henderson-Spalding
Forty Five Oxford Street, W.

Announcement in lower-case of the (British) Baskerville series from the specimen book of Stephenson, Blake & Co., Limited, leading typefounders of England at Sheffield, England. Your attention is directed to the review of the booklet on this page.

of the book too closely. We do not argue for a centered arrangement, but assure you had there been a wider back margin the effect would have been far better. Then there would be a pleasing variety between front and back margins, and, so, good proportion would result. Another thing, the underscoring of lines on a cover or title page is not in good taste, as it cheapens the effect. The three lines on the cover are the same size and of sufficient strength without underlining, which, of course, is a device for obtaining emphasis in instances where words or lines must compete with other and larger lines. In the body where it is desired that certain words should stand out underscoring has the effect of

that the printing on the cover is not plain and clear because of the pronounced pattern of the paper. The effect, however, is very good.

CHARLES J. McALLISTER, Beatty, Pennsylvania.—Considering that you are a pressman rather than a compositor by trade, and have spent little time at the case, we must compliment you on the merit of the work. Most of the specimens are quite creditable, one exception being the letterhead for the Archabbey Press, on which the three lines are spaced quite too far apart and the orange color is too weak in tone to give a good effect with black. When a weak color is to be used you should select for printing in that color units correspondingly stronger, so that when the job is printed in two colors there will be a tone balance throughout. We do not like the points at the end of the line "Printing," used in an effort to lengthen the line, which service they do not perform. The points are so much weaker and smaller than the letter characters that they do not have the effect of lengthening the line, but appear more like fly specks at the end of it. Extensive underlining of type, as on the folder, "Season's Greetings," including a quotation from Saint Luke, is undesirable. The title of the folder, "The Malediction," is pleasing on the whole, but we would prefer to see the lines spaced a little farther apart and something from the main group added to the very small bottom group, now so small it does not appear to give the design stability.

THE SANFORD PRESS, Faribault, Minnesota.—Your calendar is unusual and well executed. With the days of the week at the head of the table, covering the dates for the entire year rather than for each month, there is some uncertainty in determining, for instance, what day of the week December 5 is. The printing is excellent.

COMMANDAY-ROTH COMPANY, INCORPORATED, New York.—The souvenir and advertising book for the Southern Travelers Association is both unusual and excellent. The cover is unique and full of character. "Why a Will and How" is likewise an excellent piece of printing workmanship.

FEDERAL PRINTING COMPANY, Des Moines, Iowa.—The letterhead of the local club of printing house craftsmen is excellent, as is also the menu-program for the Warren dinner.

COLORADO STATE TEACHERS COLLEGE, Greeley, Colorado.—The portfolio in which you have mounted specimens of Christmas greeting folders and cards, executed for various local people by students in the printing classes, is tastefully gotten up. The greetings themselves are also in excellent taste. Indeed, all the specimens in the big collection are representative of the best craftsmanship in layout, typography, colors and printing. The programs are fine specimens.

HORSHAM HIGH SCHOOL

SPORTS

AT AMBERLEY FIELDS

Saturday, 8th June, 1924

First Race commences

10.45 a.m.

LIST OF EVENTS

Interesting title page from Stephenson-Blake booklet showing the Baskerville series in conjunction with Titling Old Face Open.

Letters to a Printer's Devil*

BY R. T. PORTE



CINCINNATI, January 17, 1921.

R. R. T. PORTE, Salt Lake City, Utah.

Dear Sir: Mother says I ought to be ashamed of myself for not answering your letter, which came about two months ago. She says I must answer it at once, and tell you the news about what the boss has done and what I have learned in the past two months. You know I told you I had learned to feed the press and was getting along fine. The boss has just bought one of those automatic presses, and it has been installed. A fellow from the factory has been here putting it in and teaching us how to run it. He was a fine fellow and taught me lots of things. He says the boss is a good printer all right but old-fashioned. He knows you, too, and says that you have some funny ideas, but guesses you know something about printing.

Mother had him up to supper one night and fed him waffles. He said his machine was all right, but had to take a back seat for the waffle machine.

The new press is a dandy and feeds fine, and I can run it pretty well now. Isn't that fine? I hope the boss gives me another raise soon.

Mother sends her regards. Sister has a new fellow, and I guess that's all.

Your friend, JOHN MARTIN.

SALT LAKE CITY, UTAH, January 28, 1921.

My dear John: How time does fly! It is two months ago since I heard from you and answered your last letter, but it is certainly hard to realize it. Two months does not seem very long after it has gone by, but two months ahead sometimes seems a long way off.

So Mr. Penrose has decided to be modern, and has installed one of the automatic presses, as I take it from your letter? You did not say which kind of automatic press, but I think it must be one of the self-fed platen presses which are becoming so popular, and deservedly so. You have had a man from the factory to teach you how to operate it, and now — lucky boy — the machine feeds the sheets of paper, and you have only to watch it, until something goes wrong!

Only a short time ago you entered Mr. Penrose's employ, and here you are operating a self-feeding press, and are getting along famously, which shows that the world moves faster today than it did when I was learning the trade. But then we did not have self-feeding presses and other things to save hard work. We did have a steam engine for power, and the thing used coal oil for fuel. It sprayed the oil past a sort of wick which was burning, and this made an intense flame and heat. The trouble was that it made a lot of soot, and occasionally it refused to work. Then my troubles began, just as yours do when the press refuses to work. So we all have our troubles, don't we?

But, Johnny, I want to write to you about something else in your letter, not about the troubles of running self-feeding presses and engines, and other things. I was sorry to read in your letter that you referred to Mr. Penrose as your "boss," or rather as *the* "boss," and that you hoped the "boss" would give you another raise. I don't wish to cause any feelings, or reflect upon the young man who installed the press or upon the company which employed him, but I fear you picked up that word from him. Perhaps not, but if you did, will you

not let him read part of this letter, as he may get a better understanding of many things which I consider important?

Now, Johnny, Mr. Penrose is not your "boss," never has been, never will be. He is the man who employs you, who pays you your salary, directs your work, teaches you things that you should know about the business, and is a friend whose advice is worth taking, and one to whom you should be able to go in time of trouble, but he is not your "boss" any more than you are his "boss." Much of the present labor troubles — or past labor troubles — has been due to misunderstanding as to who is "boss;" in fact, it has been only in the past few years that many employers and a few employees have discovered just who is the "boss" and have awakened to the fact that they must consider the "boss" more in the future than they have in the past. You are just starting out in life — in a business career. Although you do not own your own establishment, yet it is a business career in which your employer must succeed if you are to succeed. If he fails, you must seek other employment. If he succeeds, it is because of your help, and you will benefit through that success by steady employment, and perhaps later in a business of your own.

You might rightly ask, if Mr. Penrose is not your "boss," who in the world is your "boss"? Whom do you work for? Whom do Mr. Penrose and you both strive to please? The answer is quite plain. It is the customer that Mr. Penrose tries to please, and it is he or she who is really the "boss" for both of you, as the customer pays the bills and directs what you shall do. If your work is not satisfactory, the "boss" discharges you by refusing to give you any more work. The customer can hold back your pay, and make it mighty inconvenient for you in many ways. Mr. Penrose would be helpless and unable to give you employment or teach you the rudiments of printing but for the help of the real boss. Without the help of the boss and the work that he gives Mr. Penrose you would never have been employed, and because of his confidence in Mr. Penrose he continues to give him his support.

Now it is your turn to earn the confidence of your boss, as you are doing more and more of the real work in the shop. If you fail in any one particular the boss may continue to give you work, with faint praise, and will pay what is asked for it, but you can be very certain that if he becomes greatly dissatisfied he will be firm in refusing your employer further business. It might be a clever trick to hide some inferior work from Mr. Penrose, and put the sheets in the middle of the package, but the boss will some day discover those sheets and will at once condemn you for it. As a result you may lose further work.

When employers and employees recognize that the "great boss" is the buying public, and that without this "boss" they are helpless, they will begin to see things more clearly. It is not only employees who have a wrong view of this matter, but employers also, who really think they are "bosses" and assume that attitude, which is reflected upon the men who work for them. This brings about a wrong mental attitude of the employees toward their work.

A great merchant adopted the policy that "the customer is always right." If a complaint was made, it was always settled on the basis of what the customer claimed, whatever the merchant might have thought about the matter. The point made was to satisfy the customer that the shop was run on the square, and that the buyer was the real "boss." This idea proved to be a great business asset, and is being rapidly adopted by business houses in all parts of the world. Too

*NOTE.—This is the sixth of a series of letters between Mr. Porte and a printer's "devil," in which Mr. Porte gives the young apprentice much helpful advice and encouragement on problems connected with learning the trade. Copyrighted, 1923, by R. T. Porte.

many printers—employees and employers—seem to feel that what the customer says can never be right, and that if a customer wants something it is the right thing to convince him that he doesn't know what he is talking about, and should have something else. If the customer—the boss—does not know exactly what he wants it is perfectly proper for the printer to suggest to the customer what he thinks would be correct—but in a way that does not bear with it a "know-it-all" attitude, thus really offending the customer.

I hope, Johnny, you will get the drift of this letter, and that while you know Mr. Penrose is your employer, you will realize that through him you are responsible to the real "boss" of the shop—the man or woman who pays good money for your work, part of which you receive as wages.

Do you know that your letter to me was written on January 17, which is the birthday of Benjamin Franklin, the patron saint of printers in America? I call this to your mind so that this date will be impressed upon you, and so that on this date each year you will try to read something about this great man who did so much for printing and for humanity in so many ways. Benjamin Franklin had his faults, and he knew of them. That is what helped to make him a great man. Some of his faults he tried to overcome, and some he pampered, because they pleased him. With all his faults, it can be said that Franklin was a good business man, and that he made money in the printing business. He knew who was boss, and that the people were the final dictators both in business and in governments. Whatever other books you may read, read some about Franklin. His life is a real romance, and his autobiography, particularly the first part, is a real inspiration to any boy just starting out in the printing business. You can get the book at your public library in Cincinnati. You will certainly enjoy it.

Glad to know that your mother's waffle machine is in good working order, but like a press, it needs a master hand to see that it is properly made ready, and that the impressions are perfect. Study the way your mother cooks with the waffle iron, and notice how careful she is to have everything just right before cooking the waffles. It might teach you something about printing, and also show you that no matter how different an automatic press may be, for correct operation it needs a man or boy with brains to run it, and the more brains and care used, the better the machine will respond.

Tell your sister's new fellow that he is succeeding some mighty fine fellows, and that I hope he has the best of luck, for if your sister is anything like your mother, she is going to be one fine waffle cooker—and housekeeper. With best regards to your mother, yourself, Mr. Penrose, and to your "boss," I remain,

Your friend, R. T. PORTE.

THE WATCHWORD IN DIRECT ADVERTISING

Enthusiasm makes the world go round. Without its driving power very little worth doing has been done. It is born of courage, inspiration and faith. In business, enthusiasm distinguishes the character of organizations, crystallizes their ideals, and animates the spirit with which they do their tasks.

That which counts in the planning and execution of direct advertising is the enthusiasm which is born of controlled faculties, understanding and judgment.

For enthusiasm, properly directed, is needed if the superficial in direct advertising is to be avoided, if every detail is to have a meaning for the whole, if every effort is to come to fruition.

Direct advertising is a unity, and intelligent enthusiasm is its watchword; for that kind of enthusiasm means both the ability and the willingness to dig beneath the surface of things and to unite the separate parts of direct advertising into a closely woven texture.—*Selected.*

IS YOUR SHIP COMING IN ?

Frank Farrington's Business Talks

All rights reserved.

We talk a good deal about a time when our ship shall come in, but we never stop to think that a ship can not come in until it has been sent out.

Have you sent out any ship?

Have you made any plans, have you mapped out any voyage for a ship that might come back to you laden with a cargo?

A lot of folks spend their lives waiting for the coming of ships that have never sailed.

How about you?

Have you sent out any ship equipped to secure anywhere a cargo that shall be of value to you?

You may be in business and doing enough to make a living, and yet you may not be taking steps active enough to freight any incoming ships with cargoes that shall pay a big return or bring you wealth.

I am afraid that for most of us the idea of a ship coming in is nothing more than hoping for a bit of luck. We hope that some unknown or unexpected ship may dock at our wharf. Even when we do have a definite idea of what ship we expect, it is apt to be a luck proposition. We are counting on the death of some one whose heir we hope to become. We are trusting that some piece of property we have long thought valueless may suddenly prove to be worth a lot of money.

It is all very well to sit and wait for luck to come our way, but waiting for luck is a mighty slow method of getting results. The best way to have good luck is to make your own luck.

If you want a ship to come in, load a ship and send it out. Then there will be some reason in looking for its return. Load it and man it carefully, and be careful in choosing its destination and in giving directions to the captain.

Whether or not you ever have a ship come in depends not upon ships in general, but upon *your* ship and upon *you*—but mainly upon *you*.

"HINTS ON COPY PREPARATION"

Here is a booklet that should prove of practical assistance to the individual who has direct dealings with the engraver, be he a novice who has to do with the preparation of copy for high school or college annual or one quite thoroughly experienced in ordering plates. It is a unique publication in that it tells concisely the comprehensive process of making plates, illustrating clearly the possibilities of the engraver's art. It gives the reader examples of the results of retouching, shows the effects produced through different screens, draws contrasts between outline drawings before applying Ben Day and the effect with Ben Day tints applied, as well as other phases of engraving. "Hints on Copy Preparation," in a word, is a concise and thorough treatment of the possibilities and the limitations of modern engraving. The booklet is designed to convey such knowledge as may be necessary to intelligently solve the ordinary problems which confront the plate buyer.

While the publishers hold that the booklet is not intended as a scientific work covering the various chemical and technical aspects of the complicated steps taken in the production of plates, nor as an exhaustive treatise on copy preparation, it nevertheless touches the salient features of these subjects, making the booklet an invaluable compendium to all plate buyers as well as a useful manual for vocational schools where such subjects are dealt with.

"Hints on Copy Preparation," 8 by 11 booklet, 30 pages, second edition, is published by the West Coast Engraving Company, Portland, Oregon. The booklet is distributed gratis to clients of the company, and a price of \$1.25 has been placed upon it to all concerns not in the confines of the competitive area of the concern by which it is published.



MACHINE COMPOSITION

BY E. M. KEATING

The experiences of composing-machine operators, machinists and users are solicited, with the object of the widest possible dissemination of knowledge concerning the best methods of obtaining results. Replies to inquiries will be made by mail when accompanied by return postage.

Comparative Area of Ems of Different Bodies

A Nebraska publisher asks for an estimate of comparative space occupied by matter set in six-point and in ten-point normal faces on the machine.

Answer.—On page 227 of "The Mechanism of the Linotype" a table is given in which the comparative number of lines in the various type bodies are given from five to twelve point sizes, and from ten ems to thirty-six ems in length. It takes approximately thirty-nine lines of six-point thirteen ems wide to make one thousand ems, and sixty-five lines of ten-point the same width matter to make one thousand ems. If you wish to determine the comparative space occupied by these two bodies set up ten lines of the ten-point matter in the six-point face and see how many lines it will make, or set an equal number of lines of the six-point matter in the ten-point face.

Rubber Rolls Appear Too Large

A Pennsylvania operator writes: "I am writing you in regard to a trouble I notice a fellow operator having. He obtained new rubber rolls, but can not make them work. They seem too hard and large; that is, when the rolls are in place, a keyboard cam will drop but will not revolve. Have you ever heard of this trouble?"

Answer.—When the rolls are applied observe if the ends come tight against the adjacent collars. If they do not, draw the rolls outward from the middle toward the ends. This should tend to make the rubber assume normal diameter. It is rather doubtful that any roll would be much greater than normal diameter, as it would be a rather difficult operation putting the roll through the hole in the bracket on the right end of the keyboard. However, if you find that the rubber roll touches the collars, and that, when the cam falls, the pin in cam does not clear the lower end of the tooth of the cam stop strip, it will be necessary to cut about $\frac{1}{16}$ inch from the ends of the rubber rolls and then draw them again from middle toward the collars near the ends of the shafts. This should diminish the diameter of the rubber sufficiently to permit the cams to rotate.

Matrix With Bent Lugs Does Not Show Cause

A Wisconsin publisher writes: "Enclosed you will find a matrix with bent upper ears. Every so often, say every fifteen to twenty lines, some matrix will bend. Even em space matrices are not spared. It seems impossible for us to locate the cause of the trouble, so we ask your opinion regarding it."

Answer.—Usually a bent matrix will show some characteristic mark indicating the place of resistance, which furnishes a clue to the cause of the bending, but we can not tell with any degree of exactness when the mark or bruise is not visible. If the occurrence is on an old machine it is possibly due to a worn lift cam, or to the cam being applied in the wrong manner, or the lift may be adjusted incorrectly. If it

is a new machine we are unable to assign a cause, presuming, of course, that no change has been made in the position of distributor parts. The next time the distributor screws stop take note in what position the interfering matrix is found. Do not attempt to turn the screws either forward or backward with undue force, as you doubtless know matrices are sometimes bent in this manner.

Slugs Show Imperfect Face

A Massachusetts operator submits several slugs cast from a slide. The faces show a slightly broken line, but the bodies of the slugs are excellent. The letter reads in part: "The slide was thought to be imperfect and was returned to the manufacturers, who report it O. K. What can be done to produce a slug that will give a better printing surface, otherwise an unbroken or continuous line? As it is, the slides are worthless if they can not produce better work than at present."

Answer.—As a trouble of this kind is more or less obscure because all factors are not known, we can only suggest a general line of procedure, which is as follows: (1) Raise the temperature of the metal to at least 550 degrees F. If results are not favorable raise to 560 degrees, if you can do so without causing a bad base on slug. (2) Give the full limit of spring stress. If you have the pot pump lever latch, use it to give the quick action to plunger. (3) If the machine is practically new, clean the pump plunger twice a day and the well several times a week. On a new machine where plunger fits closely, frequent cleaning will lessen the friction and may give a better driving of metal. (4) Scratch out cross vents between the jets of the mouthpiece. The jets also should be kept open. (5) If the foregoing does not improve the face of the slug it may be possible that your metal is not in proper condition. Consult with your metal dealer in this matter.

Descending Characters Damaged

An Iowa operator sends several slugs which show damage to characters with descenders, such as y, p, j. He asks the cause, also how to adjust an old-style mercury governor.

Answer.—Damage to descenders on letters like y, p, q and j is probably due to having too much space between the elevator adjusting screw and the vise cap when vertical alignment takes place. This condition may be tested in this manner: Set up and send in a line without spacebands, stop the cams just as soon as the justification lever rises the second time. Observe how much space is present between the back screw of first elevator and the top of vise cap. A scant $\frac{1}{4}$ inch is all that is required. If you observe a greater space reduce it while cams stand in this position. After making the correction cast a line to prove correctness. If the mercury governor is adjusted correctly, you should not find it necessary to change it so soon after it is set. Try it this way: When your metal is melted and you are casting a slug with a sharp face and fairly good body, adjust the stem of the governor

(or the rod, which you call it) so that you will note the flame diminish a trifle under crucible. Make the change while you are watching the flame. When this is done do not make any further alterations of the governor, as it should respond automatically to changes of temperature. It is sometimes noticeable that variations occur in gas pressure which may be blamed on the pot governor, though the fault lies in the pressure governor. If you have such a governor on your line pipe examine it and see that the float does not have too heavy a weight. Press the diaphragm down and note if it responds by moving upwards a trifle, as it should.

Spongy Slug From Lack of Pressure

An Ohio operator submits slugs, and writes: "I have been experiencing some difficulty with defective slugs. First, I was unable for some time to get a solid slug; but acting on your advice in the December issue of *THE INLAND PRINTER* in regard to the plunger we fitted a new one, and now obtain a good solid slug such as the two I have sent you. You will observe that the face on one is good, the other is not. The defective face seems to always come on the front end of the slug. I thought the slugs had the appearance of not enough heat, but I find that the only way I can get a good face is by putting some metal into the pot. If I attempt to reduce the heat enough to produce a good face the metal begins to freeze on the back of the pot and on the plunger rod."

Answer.—To avoid the spongy condition near the base we suggest that you increase the spring stress, as the new plunger is doubtless a close fit. Draw pump lever spring to the front notch on the lever and try it that way for a while. If the slug does not fill out satisfactorily remove the spring and lower the spring hook as far as it will go. This hook is where the lower end of the spring is attached. Also you may try wiping the plunger with dry graphite each time it has its daily cleaning. Be certain that the cross vents in the pot mouth permit the escape of the air from mold cell and throat. Keep the temperature as high as the condition of the body of slugs will allow. A thermometer is a useful accessory to determine temperatures when you are in doubt. Keep the surface of metal in the pot about one-half inch from the top of the crucible.

SUGGESTIONS FOR THE CARE OF KNIVES

The utmost care and judgment should be used in grinding paper-cutting knives, whether they are ground with a sandstone or an emery wheel, according to an instructive bulletin giving valuable suggestions on the care of knives issued recently by the Seybold Machine Company, Dayton, Ohio. Suggestions taken from the bulletin are as follows:

If an emery or any abrasive wheel is used it should be made by silicate process about 66/36 grain, medium grade, or soft enough so that a light feed can be taken without burning or glazing the bevel of the knife.

The operator of the grinding machine should be in constant attendance while the knife is ground, and should have a liberal supply of water feeding on the wheel where it comes in contact with the bevel of the knife—not at the top of the wheel. If this supply of water is stopped for any reason, and the wheel continues to grind without water, it will create a friction, heat up and draw the temper in the knife or crack the knife.

Extra precaution should be taken to grind the cutting edge of the knife parallel with the top of the knife, not either end or the center of the knife wider than another part, for when this occurs the cutting edge of the knife does not strike the cutting stick squarely. It has a tendency to snip out at the wide section and also destroys the cutting stick quickly.

The bevel should be ground flat or a shade concave, and must not exceed in length twice the thickness of the knife plus one-quarter inch, or twenty-four degrees. If this rule is not adhered to and a longer bevel than this is ground on the knife, the flat side or face of the knife will become rounded about one-half

inch back from the cutting edge, thereby taking the slight concave out of the knife and causing the machine to cut tapering, that is the top of a cut, say four or five inches high, will be narrower than the bottom of the cut.

If any color shows on either the face or the back of the knife when it has been ground, it indicates that the temper has been drawn by overheating caused from lack of water, too heavy feed or an improper or glazed wheel.

Every knife, when coming direct from grinding machine, has a wire edge, which should be honed off before the knife is placed in the knife bar. Good results in honing may be obtained by use of No. 1 India oil stone or No. 108 carborundum combination stones. The knife should be laid on a bench or table, flat side down, with the edge of the knife protruding about one-eighth of an inch beyond the edge of the table. The hone should be held flat on the bevel, and the motion should be circular or rotary movement as well as up and down. The honing should be done from one end to the other without lifting the hone from the knife.

When a fine wire edge appears on the flat side, lay the hone on lightly with no pressure and absolutely flat, and draw from one end to the other. After honing the knife for a short time—four or five minutes—the wire edge will disappear or get so thin that a small piece of white pine or other soft wood drawn along the cutting edge will eliminate this thin wire edge. Never hone a knife while it is in the machine.

MEN WORTHY OF HONOR

Two men I honor, and no third. First, the toil-worn craftsman that with earth-made implement laboriously conquers the earth, and makes her man's. Venerable to me is the hard hand; crooked, coarse; wherein notwithstanding lies a cunning virtue, indefeasibly royal, as of the scepter of this planet. Venerable, too, is the rugged face, all weather-tanned, boseiled, with its rude intelligence; for it is the face of a man living manlike. Oh, but the more venerable for thy rudeness, and even because we must pity as well as love thee! Hardly entreated brother! For us was thy back so bent, for us were thy straight limbs and fingers so deformed; thou wert our conscript, on whom the lot fell, and fighting our battles wert so marred. For in thee, too, lay a God-created form, but it was not to be unfolded; incrustated must it stand with the thick adhesions and defacements of labor; and thy body, like thy soul, was not to know freedom. Yet toil on, toil on; thou art in thy duty, be out of it who may; thou toilest for the altogether indispensable, for daily bread.

A second man I honor, and still more highly: him who is seen toiling for the spiritually indispensable; not daily bread, but the bread of life. Is not he, too, in his duty; endeavoring towards inward harmony; revealing this, by act or by word, through all his outward endeavors, be they high or low? Highest of all, when his outward and his inward endeavor are one; when we can name him *artist*; not earthly *craftsman* only, but inspired thinker, who with heaven-made implement conquers heaven for us! If the poor and humble toil that we have food, must not the high and glorious toil for him in return, that he have light, have guidance, freedom, immortality? These two, in all their degrees, I honor; all else is chaff and dust, which let the wind blow whither it listeth.—*Carlyle*.

AN EMANCIPATION PROCLAMATION

Here's the story of China in a sentence. She discovered gunpowder and used it for firecrackers, invented printing and smothered its possibilities in an alphabet of forty thousand symbols. The Mergenthaler Linotype Company has just built a forty-character Chinese typesetter, which brings education a thousand times nearer to four hundred million people.

The destiny of an empire will be recast in that machine. The news reads like a trade note; history will write it down as an emancipation proclamation.—*Herbert Kaufmann, in the Chicago American*.



BOOK REVIEW

This department is designed particularly for the review of technical publications pertaining to the printing industry. The Inland Printer Company will receive and transmit orders for any book or publication. A list of technical books kept in stock will be found in our catalogue, a copy of which will be sent upon request.

"Music Engraving and Printing"

Some time ago a music composer complained that there was no book on the technique of music printing, so the subject was treated briefly in the September, 1922, number of *THE INLAND PRINTER*, page 850. Now there comes to hand an historical and technical treatise entitled "Music Engraving and Printing" by the engravers' friend, William Gamble, who says it is the first and only book on music printing in the English language. As with every book that comes from Mr. Gamble's pen, this work represents much research over a long period and is most complete. No engraver or publisher of music can well do without it. It is published by Sir Isaac Pitman & Sons, New York. May be secured through The Inland Printer Company.

"Annuaire de l'Imprimerie"

The thirty-third annual edition of the "Annuaire de l'Imprimerie," the year book of the printing industry of France, has recently come from the press. This compact little volume should prove of great value, especially to manufacturers and dealers in the United States and Great Britain who desire to cultivate the market this book represents. From its pages can be obtained a most complete mailing list of the principal printing and lithographing establishments in France, Belgium, Luxemburg, Switzerland, and also those located in the French colonial possessions. Aside from its great commercial value as a reliable directory this year book contains the proceedings of the past year's meetings of the master printers of France, the addresses made at those notable gatherings; it gives a survey of the new technical developments as well as much other interesting and valuable information to printers and lithographers the world over.

"Annuaire de l'Imprimerie," edited by Arnold Muller, is published by the Bibliotheque Technique des Industries du Livre, 79, rue Dareau, Paris, France.

"Keeping the Wheels Going"

The problem of keeping the printing plant busy even during the slack seasons of the year is one that every employing printer urgently strives to solve. It is a problem that concerns shops of every size, from the big printing plants in our large cities to the country print shops. A thoroughly practical printer, one who writes from his own experience under the *nom de plume* "Mac," has given us a book which will go a long way toward taking up the idle hours that may otherwise be marked down on the time sheet as "distribution" or "miscellaneous," especially in the smaller shops. "Mac" called his book "Keeping the Wheels Going," and, we might suggest in passing, the book will do just that in a great many shops if its pointers and plans are followed. The volume is a reprint of a series published in *The Business Printer*. The thing about this book which appeals most strongly to the craftsman is that it wasn't written by a conventional "writer" of books. It was gotten up by a printer, and is presented in a line of talk

which the printer understands. "Mac" gives numerous illustrations of jobs that he set first, then went to the customers, showed the printed samples and got the orders. This is a volume which will prove to be a good investment for the employing printer who wants to "keep the wheels going" by developing more business through constructive suggestions which may be submitted to his customers.

"Keeping the Wheels Going," by "Mac," 5 by 7 inches, 220 pages. Published by the Porte Publishing Company, Salt Lake City, Utah. Copies may be secured from The Inland Printer Company.

Editor and Publisher Year Book

The 1923 edition of the "Editor and Publisher International Year Book" has recently been forwarded to the newspapers of the United States and Canada. The volume is a most useful compendium of information concerning the newspaper and affiliated industries. It includes a directory of newspaper personnel, including the names of those in charge of the newspapers listed. It likewise gives the circulation figures, advertising rates; whether the newspaper operates a job-printing plant or its own engraving establishment, as well as a vast amount of other information of value to advertisers and advertising agencies. This important year book was published as a supplement to the *Editor and Publisher*, New York city.

Modern Printing in China

The great British journalist, the late Viscount Northcliffe, while in China a short time before his death, is said to have made the remark that he had seen a giant caterpillar with a tree growing from the top of its head, and that he had seen a large crab climb a coconut tree, throw down a coconut and return to the ground and crack it; but he had never seen anything as surprising as a newspaper plant like that of the *Shun Pao* in Shanghai. To fully appreciate the meaning of Lord Northcliffe's adroit observation the occidental printer would either have to see one of the modern printing establishments in Shanghai or, assuming that he is gifted with a lively imagination, he can get a fairly good idea of the weird layout of a Chinese composing room by reading the unusually graphic description of Chinese newspaper plants given by Don B. Patterson, assistant professor of journalism at the University of Missouri, in a bulletin on "The Journalism of China," published recently by the University of Missouri, Columbia. The book is the result of painstaking observation and careful study of printing and publishing methods in China made by Professor Patterson during his three years' sojourn to that country, where he was engaged as financial editor and business manager of the *Weekly Review*, Shanghai, and as a lecturer in journalism at St. John's University, Shanghai.

In this volume Professor Patterson has evidenced the ability of the true scholar in delving into the history of printing in that country; he has shown himself to be a good reporter. He carefully assembled and condensed his data and corrob-

orated his findings with those of other students of the origin of the graphic arts in the Orient. If more such material as is gathered in Professor Patterson's little book keeps on coming from the pens of our much-abused college professors, the shafts of sardonic ridicule aimed at the writers of history cloistered behind college walls may eventually be dissipated. H. L. Mencken, America's most conspicuous critic, has dubbed the gentry that devotes its time to teaching history and allied subjects in higher institutions of learning as "the paltry fellows that profess history." Mencken, who is one of the editors of the Baltimore *Sun*, and who exercises editorial direction over a number of American magazines designed for the erudite reader, has so persistently hammered away at the professors, whom he accuses of naively basing their conclusions upon dubious documents and superficial reasoning, that his opinions have become rather widely accepted. The "show me" spirit of Missouri seems to find play in the method employed by Professor Patterson, who left his classes to his colleagues of the faculty and went directly to the Orient to solve the Chinese puzzle that enshrouds the origin and development of the graphic arts in that ancient land, where he finds that books were printed nearly five hundred years before Gutenberg cut his matrices at Mainz, and fully six hundred years before the Dutch staked their claim to what some present-day scholars honestly believe to have been the invention of Coster at Haarlem.

Just as long as Professor Patterson sticks to his task—reporting on the present conditions of newspaper production in China—he gives the reader something instructive and well worth while. His description of the twenty daily newspapers in Shanghai, the story of the mechanical equipment which produces those amazing sheets and the photographs of a number of the better plants, indicate that the American observer is an excellent journalist. One gets some idea of what Lord Northcliffe meant when he made the comment which is credited to him in the opening paragraph of this review. Professor Patterson remains on solid ground for the most part of his book, but it is when he ventures to set down the history of printing that he gets his subject so involved that it provokes the time-honored controversy as vital today as it was a century ago, when Isaac Disraeli penned his treatise on the invention of printing. From Disraeli's dispassionate essay we lift the following stickful:

The *Origines Typographicae* are, even at this late hour, provoking a fierce controversy, not only among those who live in the shades of their libraries, but with honest burghers; for the glory of patriotism has connected itself with the invention of an art which came to us like a divine revelation in this history of man. But the place, the mode, and the person—the invention and the inventor—are the subjects of volumes! . . . The mystical eulogist of the art of printing, who declared that "the invention came from heaven," was not more at a loss to detect the origin than those who have sought for it among the earliest printers. Learned but angry disputants on the origin of printing: what if the art can boast of no single inventor and was not the product of a single act? Consider the varieties of its practice, the change of wood to metal, the fixed to the movable type; view the complexity of its machinery. Repeated attempts must often have preceded so many inventions ere they terminated in the great one. From the imperfect and contradictory notices of the early essays—and of the very earliest we may have no record—we must infer that the art, though secret, was progressive, and that many imperfect beginnings were going on at the same time in different places.

The issue regarding the origin of printing, which has occupied great minds in the past and still remains the subject for research, is settled in a cursory manner by Professor Patterson. He brings out the point that, according to Chinese history and foreign research, movable type had its origin in China. He quotes S. Wells Williams, who went to China as a printer, as having written in his book, "The Middle Kingdom":

The honor of being the first inventor of movable type undoubtedly belongs to a Chinese blacksmith named Pi Shing, who lived about A. D. 1000. They were made of plastic clay, hardened by fire after the characters had been cut on the soft surface of a plate of clay in which they were molded. The porcelain types were then set in a frame of iron partitioned off by strips, and inserted in a cement of wax, resin and lime to fasten them down. The printing was done by rubbing, and when completed the types were loosened by melting the cement, and made clean for another impression. This invention never seems to have been developed to any practical application in superseding block printing.

Summarizing his findings on the subject of the origin of printing, Professor Patterson says:

It was at the end of the Tang Dynasty that block printing was first applied to the production of books, printing ink having existed presumably prior to this time, and paper having been adopted from its place of origin in India years previous. The supposed inventor of block printing, according to Chinese sources, was a scholar, Feng Tao, who died A. D. 954. Assertions are made, however, that this method can be traced to the Sui Dynasty, A. D. 581-618. Six years after Feng Tao's death, the Sung Dynasty was established and the printing of books from blocks became a common practice. The method of printing from blocks is described thus: The work which was intended to be published was first written on sheets of transparent paper. Each of the sheets when finished was pasted face downward upon a block of wood, and an engraver with suitable tools cut away portions of the paper and the block, leaving the characters in relief and producing a block from which impressions might be made. The blocks were inked, a sheet of paper laid upon the inked surface and a brush passed over the paper, pressing it against the inked surface and producing the finished impression. A separate block was naturally required for each page. Block printing was adapted to the language and its cheaper cost first gave the poorer classes the opportunity to own books. This method obtains today in China, where the cost of modern printing machinery is prohibitive to the publisher.

Further light is focused upon the subject by the reporter-historian, who points out that movable *metal* type seems to have had its origin in Korea. He calls attention to the monograph on "The Journalism of Japan," by Frank L. Martin, published in a former bulletin of the University of Missouri. Mr. Martin quotes Ernest Satow, writing for the Asiatic Society of Japan, to the effect that type was made there from copper during the reign of Emperor Yung-lo, in 1403. Professor Patterson says that the first metal type cast in China of which there is an existing record was made for the Emperor Kang-hi. This ruler, at the suggestion of Jesuit priests, had 250,000 copper type engraved for the purpose of printing the publication of the Government, and these works are now in existence and highly prized for their beauty.

The present reviewer does not wish to appear hypercritical, but merely wishes to bring out the truth if possible, concerning the genesis of printing. The question is: Does Chinese block printing fall in the same category as the printing developed in the western world? Or the question may be put this way: Were the mechanical equipments that are now employed in the modern newspaper plants in Shanghai coherently developed by the natives directly from the invention of the blacksmith, Pi Shing, or did the modern printing methods employed there evolve into being through the inventive genius of western civilization that may have seeped into the Orient during the past few centuries? If the latter is true, Professor Patterson might have emphasized that fact. If the "pedigree" of printing in China is continuous from Pi Shing's blacksmith shop down through the centuries to the modern print shop that produces the *Shun Pao* in Shanghai today, and was not influenced by western ideas—that's *news* and is legitimate matter for the reporter. If, on the other hand, the occidental world carried into the Orient the ideas, the materials and the machinery used there now, that fact might well be mentioned in order to avoid getting facts of history muddled. Today's chroniclers write the source books for future historians.—A. J. F.

The Fade-Out of the Traveling Printer

BY ALBERT G. BRENTON



IN the last few decades one of the most romantic and interesting groups of craftsmen this country has ever known—the tourist printer—has all but passed from existence. These peregrinating craftsmen have sometimes been referred to as “bum printers.” The appellation was far from being an accurate indication of the trade ability of the majority of these old-timers. It came nearer fitting a few of the remaining Mohicans of later years.

After the general introduction of typesetting machines and the adoption of the eight-hour day in the printing industry the tourists who were left frequently traveled in box cars; some of them were not above hen-roost raiding; nor were they always careful to pay bills promptly before leaving town. But not so with the old-timers. They were top-notch craftsmen. They traveled first class, earned good money and usually were careful about discharging their financial obligations. It was largely through the wanderings of these itinerants that the knowledge of printing was carried into the more remote parts of the country.

Generally they were welcomed wherever they went. In the smaller towns they often were accepted as the social equals of the most respected citizens. It was not uncommon for the newspaper editor or print-shop owner to take one into his own home as a special guest. Many of them were men of real intellectual attainment, and they were clever entertainers. The speed at which type could be set by hand was just about fast enough for the worker to mentally digest everything that came before his eyes as copy. Since they were called upon to set all manner of material, their work, in the very nature of it, gave them a broad knowledge of affairs, though they made no special effort to obtain it. Even a greater variety of subjects may be handled by the machine compositor of today, but the speed at which he works and the attention claimed by the machine does not give him a like opportunity of assimilating information. Thus the hand compositor got a liberal education. From the variety of material that came to him to be put into type he was more than likely to encounter some which would stimulate his interest and encourage further personal research.

Travel and contact with many people broadened his vision. Many of the tribe were constantly on the road, heading south in the winter and north in the summer, adjusting themselves to various circumstances. Some made trips around the world, working at their trade for expense money. Hardly one of the older craftsmen of today who remembers the days of the tourist printer but who laments the change that has been wrought which eliminated the “tramp” printer.

One of the most entertaining characters among the tourist tribe of the Middle West was Samuel Leffingwell, who was active in organized labor circles in the early days and who was one of the principals in organizing the Indianapolis Central Labor Union. Leffingwell, in addition to being a high-grade craftsman, was well read and an actor of no small ability.

Printers familiar with the trade and its practices and customs in the days when spaces were almost the standard of value will appreciate the engaging humor of another of the old-timers—Dan Paine—in his poem, “Stealing Spaces.” The piece was written while Paine was a compositor in the office of the Indianapolis *Sentinel* and it was inspired by the disappearance of spaces from the freshly distributed cases at which labored W. W. Johnson, otherwise known as Dick. John-

son was a Kentucky product and a devout Christian, but it was not doubted that he would have dotted the eyes of any one he found rifling his cases. The poem follows:

STEALING SPACES

The night was dark and not a star
Peep'd through the gathering gloom;
And silence brooded o'er the type
In a composing room.

The printers had to supper gone,
And vacant were their places;
When through the doors a villain crept
And stole Dick Johnson's spaces.

Dick went to lunch and left his case
Filled running o'er with matter,
And thought he would return again
When copy should get fatter.

When he came back, he took his place
Again before his cases;
You should have seen his attitude
When he beheld his spaces.

It was no time for charity
Or other Christian graces;
He wildly cries, "I'll dot the eyes
Of him who stole my spaces!"

The darkest crime upon the earth,
The deepest of disgraces;
There is no sin that can compare
With that of stealing spaces.

When the forgiving angel's pen
All other sin erases,
Alone, untouched, shall still remain
The sin of stealing spaces.

The fiend still lives and walks the earth,
And so must walk forever;
He can not die, a wretch like him,
For rest awaits him never.

And printers for long years to come
Will tremble at their cases,
Well knowing that his spirit still
Is fond of stealing spaces.

Paine's poetic expressions were not confined to trivialities, however. His tribute to Garfield, published at the time of the martyred president's death, perhaps was more widely copied than any similar effort called forth at the time.

AT ELBERON

If, through the portals opening toward the light
E'er walked a man in armor clean and bright
That man, untrammelled, outward passed last night
From Elberon.

Firm-lipped, clear-eyed, clean-souled, he met his fate
Leaving behind no rancor and no hate,
And strode, high-browed, undaunted through the gate
At Elberon.

In deeds resplendent and in honor bright,
In high example shining as the light,
He lives immortal, he who died last night
At Elberon.

An observant reader is surprised at the number of men of achievement prior to and just after the Civil War period who in their earlier years had been printers—and they always were proud of the fact. A thorough grounding in the craft gave

them a foundation for more than the average success in their chosen field when later they branched out into it. The probability is that many more of the tourist printers would have gone down in history with richer laurels to themselves had the prevailing working conditions and moral surroundings been different. Almost without exception they were hail fellows well met. Among them was a camaraderie which would be hard to find in any other trade group. Their earnings gave them enough to travel far and well, but not enough to lay by very much of the world's goods for a rainy day. The free-and-easy spirit of the road, their lack of responsibility, the long hours they were compelled to work under former shop conditions and the universal thirst of the period before the eighteenth amendment was passed — all combined to make them careless floaters until age came upon them and they were beyond the period of notable accomplishment for themselves. But they had a good time, and they contributed much to lighten the way of the rest of humanity. As character studies they are subjects of unflinching interest.

There were Cigarette Kelley, who got his nickname from his smoking habit; Charlie Wolf, who was part Indian; One-eyed Ed, Matchett, who once said that he had lost his eye exterminating pirates on the Barbary coast and ever afterward stuck to the story; and "Senator" Murray, who perhaps is still living. He had met with a misfortune that deprived him of one leg. He had two substitutes. One was a crude peg, the other a dress affair commonly called a cork leg. The senator would have been a good victim for the temperance advocates — if they could have captured him. Knowing his own frailties, he had provided for himself a personal insurance plan, with a wooden leg reserve, to tide him over financially after his joyful spells. When he started imbibing he went as long as his money lasted, then he hocked the cork leg and made shift with the peg until he had sobered up and could get in a sufficient number of days at work to enable him to pay the charges and regain the missing leg.

Good craftsmen of the time could make from \$4 to \$6 a day in most cities and they were always in demand. Their hours on morning papers were from two or three o'clock in the afternoon until after midnight, when the paper went to press. The early afternoon hours were put in at distributing type to have full cases when the rush of copy came early in the evening. The distribution was extra work done by the compositor and the period required for it came to be his playtime. Naturally a group of men with active minds and set opinions would engage in lively and interesting discussions and controversy. The subjects that interested them ran from trade matters to religion, politics and literature. Many of the old-timers could quote Shakespeare by the hour. They knew whole sections of the Bible by heart and they were keen observers of politics and government. They had to be well informed, because copy was not so carefully prepared before reaching them as it is now, and they were expected, within reasonable bounds, to do editing as they set type. The pioneers also in many instances devised their own headings for articles.

Telegraph news came in skeletonized form and they filled in missing words as they went. Today there is little of the handwritten copy which used to be a source of infinite trouble in the composing room. Printers then were expected to read any kind of handwriting that reached them. In time they became adept at filling in something that made sense where the writing was unintelligible. Frequently, however, ludicrous mistakes resulted from this practice; such as a review of the "Chimes of Normandy" coming out headed "The Chinese of Norway." For many years a story went the rounds of an incident in the old New York *Sun* office which, though probably to be taken with a grain of salt, is illustrative. One of the compositors living in the suburbs took up chicken-raising on the side. He would sell and deliver eggs and young chickens in New York

city. On one occasion he brought to the office in a shoe box, as he came to work, a newly hatched setting of chickens. Wags in the office spread ink on the feet of the chicks and turned them loose on some clean copy paper. They tracked it up in beautiful style. The sheets then were numbered, marked "editorial" and placed on the hook. It was an unwritten law that work should be begun on editorial copy whenever it appeared, so a tourist grabbed it. Back at his case, however, he got a start. The hieroglyphics would not form themselves into any intelligible combination. He wiped his glasses and tried again. But nothing any man ever could have written in English came out of the marks. While the plotters watched him with averted eyes he pulled himself together and began clicking type. He continued for an hour at it, remarking when the job was completed that it was one of the best editorials he had ever put into type. A proof of the piece made its way to the sanctum and Charles Dana, then editor, thought so much of it that he ran it in the paper without change. The old printer had turned a joke neatly and proved himself an editorial writer of ability.

It was the general custom for youngsters to "go on the road" for a few years to round out their trade after learning what they could in the place where their apprenticeship was begun. Displaying the union card usually could be counted upon to get first-class fare on any passenger train. But if a grouchy conductor were encountered the tourist might condescend to ride in the cab with the engine crew or he surely could get passage on the first freight that came along. Seldom was it necessary to walk.

Some, however, preferred to walk, taking in the "tank towns." One of the most popular of these was Col. Isaac Busby, more familiar in Iowa and Missouri districts than the national legislators of those States. Colonel Busby habitually walked, expressing his valise ahead. If he arrived broke and could not get other accommodations he "carried his banner" in the back room of the print shop — that is, he slept there, making his bed on the floor, or on a pile of papers or whatever else offered a good place. When Busby died all the country papers of the western district, where he was known and loved, carried obituaries of him and many of the editors wondered how they would be able to take their annual vacations without Colonel Busby to relieve them of their editorial duties. He had made scores of friends among them by taking charge of their offices while they got much-needed rests procurable in no other way. It was said of the colonel that if he was on the road later than three o'clock in the afternoon he never passed a schoolhouse. He would make his bed there and remain for the night.

In addition to being printers and editors, some of the pioneers also were lecturers and platform speakers of no mean ability. They sometimes found it convenient to fall back upon spellbinding in case of ill luck in their regular profession. The prize stunt attributed to one of them was the organization of impromptu temperance rallies with himself as principal speaker. After eloquently picturing the horrors and iniquities of drunkenness he would divide the cash proceeds with the local committee, then turn his share of earnings over to the town barkeeper for enough "walking inspiration" to get him well started toward the next town in cheerful frame of mind. Resourcefulness was one of the outstanding characteristics of the now disappearing tribe.

THE absolute balance of give and take, the doctrine that everything has its price, and if that price is not paid, not that thing but something else is obtained, and that it is impossible to get anything without its price, is not less sublime in the columns of a ledger than in the budgets of States, in the laws of light and darkness, in all the action and reaction of nature.—
Ralph Waldo Emerson.



NEWSPAPER WORK

BY G. L. CASWELL

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to The Inland Printer Company, 632 Sherman street, Chicago. Criticisms of newspapers can not be made by mail.

Is Subscription Price Reduction Wise Policy?

There is a very evident movement all over the country just now to lower subscription prices and boost advertising rates. As long as the big circulation idea dominates business, and advertisers are willing to pay more for big circulation than for quality, the movement is justified. However, really good newspapers show substantial circulation gains and hold their own at the prices of the past three or four years. If subscription reductions continue to the losing point, deficits must be made up by advertisers, of course. The question will be how far advertisers will carry the burden.

A Growing Country Publisher

We have in mind a young newspaper man whose father operated his newspaper plant before him. It was in a small town. The father had quite a family, and he managed his business on the old-style plan of hit-or-miss bookkeeping, "guesstimating" work, begging advertising for support, and keeping subscriptions by getting them any old way and letting the subscribers pay any old time. The business was never a success and the family felt the pinch of poverty until the children had all grown up. One of the boys of the family had become a printer, of necessity, in getting out the paper and the work of the office — without wages or other special reward, of course. Working night and day, and using the family as help was the only possible road to existence for the *pater familias*.

In due time father became old, and gradual retirement from the business was imminent. This one son stepped into the business and kept it going, assuming the management with a sick heart. He had but a common education in school, but was rich in experience and in his ideas of what such a business should be. He was sure something was wrong. What it was, he only partly guessed, but he laid it to the "despicable business." No son of his, he determined, would ever follow in his footsteps in newspaper work or in the printing trade. But he had the little old plant, and it represented the family fortune. He had to keep it and go on — desperately, but not hopelessly. No, there must be a way to make the business dependable and worth while, and at least to improve it to a point where it might be sold.

Young, and provincial in his training, the young man took hold. One day came the announcement of a state press association convention, and something on the program appealed to him. That something haunted him day and night, and he wondered if he could gain some light on the subject that most interested him, and on the other subjects listed for discussion. Finally some sale bills and advertising which he had recently printed produced some real coin of the realm at just the psychological moment, and he boarded the train for the big meeting. Young and unknown, thoughtful, receptive and observing, the young man stood among his fellow publishers

and listened. He hadn't much to say and few to talk with about his own business. At the crack of the gavel he was in the meeting and ready for every word. It was a new atmosphere and he rather liked it. He heard and saw men in the same business he was in, many from towns of the same size, who looked and acted as if they were prosperous; who exuded enthusiasm; who seemed to be really living and progressing. Now he wanted to hear from speakers how this could happen.

One of the speakers held his rapt attention. This speaker, a country publisher who they said had been a success in the business, told the assembled publishers that as a rule they were a set of "muts." He said they were content to bear the burdens of their community, lead in all public and general community affairs, write and work for the general good of all, yet they lacked the business sense to ask the community to pay them a profit. He contrasted the newspaper man with the banker, who with a capital of but \$35,000 in his institution led the community life, did business in the best building on the best corner in the town, lived in the finest residence in the place, dressed his family and himself the best of anybody, and had the respect and homage of the populace. He asked why if the newspaper man had half as much capital invested, used as much or more brains in his business, worked twice as many hours and bore the burden of community affairs, he should not have at least a comfortable home of his own, a well-fitted business office, proper equipment and as good a social standing as the banker or merchant. He then answered his own question by saying it was simply because the newspaper man failed to appreciate his own business and to demand fair pay for the service he rendered. And the reason the newspaper man did not as a rule get a fair return for his work and business was because he did not know what it was costing him to do business, did not demand the pay for his service when it was due, did not have the courage to ask the pay he was entitled to. At some length he showed that in his own business he had found by actual cost figures that his newspaper used about sixty-three per cent of his labor and funds, the commercial printing department the rest, while the commercial printing department yielded fifty-seven per cent of the profits and the newspaper forty-three per cent, and that neither yielded returns commensurate with the amount of business done.

The deduction was that his subscription and advertising rates were too low for the burden they were carrying, and that by all that was right and fair he was entitled to raise them, which he had proceeded to do. One of the first kicks he received because of an increased bill was from his banker. He asked the banker why he had the best building and the most desirable corner and the finest residence in town, with no more of his own capital invested and no more work than the newspaper man. Pressing the point home, he demanded to know why he was not entitled to ask a fair profit, which

his cost figures showed he was asking in this bill. The banker agreed that he was right; he was entitled to it—and they were good friends afterwards.

A new world dawned before our young publisher from the small town. His vision of days gone by loomed up like a ghost reaching over his father's shoulder and taking away in his cold and clammy hand the profits that lay on the desk, while he with the other children of the family and the good mother looked on in silence, pining for the things they wanted, but helpless. The young man's fighting blood came up, and right then he resolved to battle that ghost to a finish when he returned home.

The little business back home seemed to have changed while the young publisher was away, and as he entered the office he looked with something like a sneer on his face at the old desk piled with junk. The odor of ink and rollers, and the shadowed walls covered with dust and old bills and newspapers struck him as with the dust of that past he was resolved to leave. But there was work to do. The paper was edited and gotten out of the way again, then something was doing. Tommy and sister were both impressed to help clean shop. Everything went by the board. The young publisher did not care what became of any of it. Burn it all in the back yard, he said, and forget it. He was reading a trade paper that evening and found something concerning price lists and cost systems. He wrote to the state secretary for some pointers and advice, and went to bed.

An accepted price list for printing finally came, and it was a revelation. Heavens, what had the old shop been doing all the years, working on prices that carried a dead loss and sometimes poor pay? Hand work in the price list was figured at \$2.80 an hour, presswork at \$2 an hour—while he had many a time kicked off thousands upon thousands of impressions at 50 cents an hour or less, and the old press showed the wear! Why that price in the book? He must find out. He ordered a simple treatise on cost finding in a print shop, worked over it until he got the foundation idea, and then began to figure for himself. How about this \$2 an hour for feeding a job press? There it was, in the non-productive time, the depreciation, interest, insurance, the rollers, the oil and lights, etc. Who had been paying for all this overhead?

The revamped office and shop of this country paper became a business institution in short order. Windows shone and the floor was clean, the desk was in order and rubbish removed. When a customer came in, the air was that of business. The publisher looked him in the eye and helped him to determine exactly what he wanted, with some suggestions for bettering his ideas. And the price? Somewhat faint-hearted at first the new manager put the revised business code into effect, and it went over without much complaint and with no fuss. It was his own goods he was selling and he knew something of their cost and their value. Get them cheaper somewhere else? Sure. That was the old weapon of the ghost that took father's profits. But with the swing of a club of good service and fine work, the ghost was driven out a time or two, and did not return.

This is a long story, based on actual experience. Its counterpart exists all over these United States, and will possibly exist while accidents and misfits continue in the publishing and printing business, though they are rapidly diminishing in numbers. The sequel may be found in our young publisher's recent income tax statement to the Government—and he still thinks there is something wrong with his business. He now has two other price lists, all that Porte has to offer, in addition to several volumes from *System* and the Ronald Press, and last year he joined the U. T. A. He confesses he is still ignorant of the cost system that is entirely practicable in the country office, but, he says of his figures for last year:

"About the only thing that a fellow can derive from them is the information as to whether he is making or losing money. You will note that, after deducting a fair rate of depreciation, we have made a profit of practically ten per cent on the investment. Our net gain on sales averages about eleven per cent, and from the statements issued by the United Typothetæ, I am inclined to believe this is a fair average, when one notes that there are many shops making but two or three per cent on a greater volume."

And here are some of Young Publisher's figures as an example; note the businesslike character of the statement, and then think back to what "Dad" could have done ten years ago:

Statement of Loss and Gain	
Year Ending December 31, 1922	
Inventory, December 31, 1921.....	\$ 305.21
Purchases, 1922	1,983.56
Inventory, December 31, 1922.....	\$ 324.75
Advertising sales, 1922.....	4,944.88
Circulation receipts, 1922.....	1,791.15
Job printing sales, 1922.....	6,518.11
Miscellaneous revenue	81.76
Discount earned	99.39
Gross gain, 1922.....	11,471.27
	\$13,760.04
Gross gain	\$11,471.27
Depreciation—	
Auto	\$133.34
Building	81.06
Equipment	791.79
Furniture and fixtures.....	77.34
Auto expense	1,083.53
Bad accounts	132.78
Discount allowed	32.90
General expense	125.19
Heat, Light, Power, Water.....	279.38
Insurance	325.40
Interest	189.20
Job expense	399.93
Labor	109.94
Manager's salary	3,351.06
Newspaper expense	1,800.00
Office supplies and expense.....	586.58
Office pay roll.....	269.62
Repairs and maintenance.....	711.88
Taxes	348.53
Telephone	151.68
Net gain, 1922.....	111.70
	1,461.97
	\$11,471.27
	\$11,471.27

In this statement there is the information necessary to make up an income tax report, as well as information of what the business is doing for the publisher. First, note that he drew a salary. Then note that he charged in depreciation, and auto expense and bad debts. When he made a profit of ten per cent he had it, not in theory, but in fact. He has become the publisher and master of his business. He no longer makes change out of his pocket, marking credits for subscription on a proof of the mailing list and scratching accounts from a soft backed cheap account book as they are paid. He no longer fingers the change in his pocket Saturday nights to determine whether he made any money the past week, or depends on the notice of the banker to tell him when his account is overdrawn. He knows. There is a bigger and better business waiting somewhere for this young man, and for others like him. He is no longer so provincial as to look upon those about him as the limit of his own possibilities. He has grown in half a dozen years, and is growing. May the story of his success point the way to those who have in the past failed to have the business vision.

What Is a Bona Fide Subscriber?

There comes to us again and again at this time of year the question as to "what constitutes a *bona fide* subscriber" to a newspaper. Publication and printing contracts based on circulation are the primary cause for such inquiries, of course. So far as the United States postal laws are concerned, the definition is plain.

According to the Act of Congress of March 3, 1879, Section 419—"A legitimate list of subscribers to a newspaper or periodical is a list of:

(a) Such persons as have subscribed for the publication for a definite time, either by themselves or by another on their behalf, and have paid, or promised to pay, for it a substantial sum as compared with the advertised subscription price;

(b) News-agents and newsboys purchasing copies for resale;

(c) Purchasers of copies over the publisher's counter;

(d) The receivers of *bona fide* gift copies, duly accepted, given for their benefit and not to promote the interests of the donor;

(e) Other publishers to whom exchanges are mailed, one copy for another;

(f) Advertisers receiving one copy each in proof of the insertion of their advertisements."

The postoffice department is made the judge of a "legitimate list of subscribers," as well as other details of the law. And, the department has decreed that no premium or clubbing proposition that does not secure for the publisher at least one-half his advertised subscription price is permissible. Further:

"The right of publishers to extend in good faith credit on subscriptions is recognized and will not be abridged, and although all subscriptions are regarded as expiring with the period for which they were obtained, nevertheless, in order to give an opportunity to secure renewals, copies of their publications will be accepted for mailing as to subscribers at the usual second-class rates of postage for a period of one year from the date of expiration, but copies sent to persons after one year from the date of the expiration of their subscriptions, unless such subscriptions be expressly renewed for a definite time, together with an actual payment of subscription or a *bona fide* promise of payment, will not be accepted at the pound rate, but will be accepted at the transient second-class rate of one cent for each four ounces, or fraction thereof, prepaid by stamps affixed."

In settlement of cases at law perhaps the courts would be guided largely by the postal rulings. However, the different States may have their own laws and their own court decisions defining the question of what is a legitimate subscriber. We think most of them have not. The common sense and final determination of the question would probably be that any person subscribing for and paying or promising to pay for a newspaper is a subscriber, and that a *bona fide* yearly subscriber is one who has previously paid, and who expects to continue to pay annually more than one-half of the advertised subscription price of any certain newspaper or periodical.

It is certain that neither the government postal laws nor the state courts would recognize as *bona fide* yearly subscribers those who may be receiving the paper as a gift from some advertiser or through some other interest to be especially benefited, nor subscribers secured for a short term or small part of a year without definite proof or promise that they will continue as subscribers.

Observations

This is "der tag." The time of organized effectiveness in the newspaper and printing business is at hand. Big concerns and associations interested in advertising are coming to look upon the members of state organizations as the best and most worth while. We have a letter from one of the executives of

the largest association of advertising agencies in the country in which is the statement that "The paper which remains out of its state organization will be regarded as unable to qualify" for such membership. That is the view the average advertising agency will take. State organizations and state lists of newspapers naturally attract the best and most valuable mediums to their membership. A list of newspapers is easier to sell to the advertiser than the same publications if not organized into a list. This is true not only with the advertising agencies but with other concerns either developing or branching out in their advertising. Organized mediums in every other line of advertising are bound to get the big end of the advertising business unless the newspapers do join together and make full and satisfactory newspaper service available for those who want to use it. Think it over, Mr. Publisher, if you have not been interested in your state organization heretofore.

It can never hurt any local newspaper to keep up a constant campaign in favor of patronizing home industries. If the town has some factories, advocate the use and boost of such products as these factories make. If it has every line of store business well represented, advocate the patronage of these stores, at least where all things are equal. Business men themselves are more often than anybody else violators of the patronize-home-industries slogan, but they like to see it just the same, and will abide by the newspapers that make other people buy and boost at home.

Many States have had editorial and press association meetings during recent months. We have programs of the Missouri, Kansas, Iowa, Nebraska and Minnesota meetings, all of which indicate this middle west section of the country is rapidly forming into an effective newspaper organization. Coördinating their efforts these States might wield a tremendous influence on the small-town and city publishing business of the whole country, and within a few months or years they will be equipped to point the way, and strengthened to gain any point desired. There is a notable tendency to study business affairs and conditions in all these meetings rather than the editorial and ethical phases of newspaper production. It can not be gainsaid that the editorial and ethical sides of newspaper work have had their day, and that the influence of high-pressure dailies upon the smaller papers has been marked in late years. Nevertheless there are many splendid examples of the editorial leadership of the old days even now, but originality, ability and merit, combined with popular ideals, are outstanding among those whose success is most marked. Where the business end of the newspaper shows best results, however, there is generally evidence of the best equipment, news-gathering and printing organization. The papers that have both editorial and business strength are the ideal of progress and popularity.

The secretary of a county press association in an eastern State writes to ask for suggestions to induce attendance of publishers at the local convention of newspaper men. Invariably there are certain problems or troubles in the newspaper business, some from personal causes and of individual application only, but others which face all the publishers. These, we would say, should be taken up and handled to interest the members. One difficulty with such local organizations, however, is that rival publishers do not care to open up and tell their competitors what they are doing or how. Larger districts and statewide associations get at many problems best. But as a general thing a well conducted "round table" where questions may be asked and discussions provoked will bring out the interesting matter and make the fellow who doesn't attend wish he had. If possible, an "outsider"—a newspaper man of standing—should be secured for the meeting. He will bring out many points that local men would not.

Review of Newspapers and Advertisements

BY J. L. FRAZIER

NAT T. WORLEY, New York city.—Our sincerest compliments are extended upon the excellence of the Christmas issue of *The Hotel Industry*. The cover in colors is particularly handsome and the print all the way through is very good.

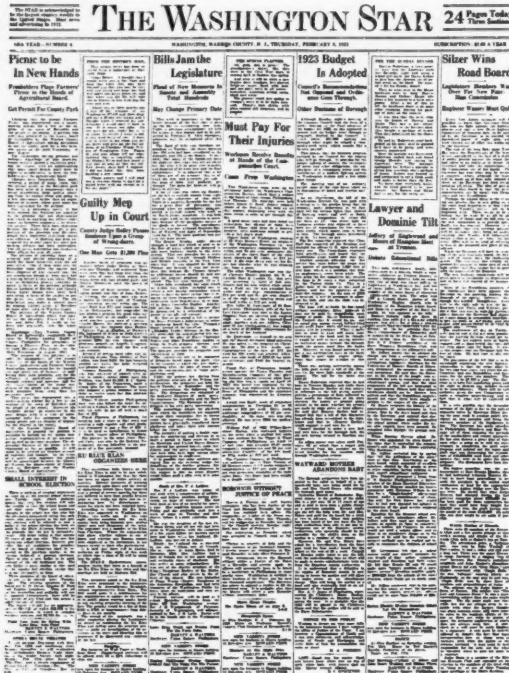
STATE COLLEGE SCHOOL OF PRINTING, Brookings, South Dakota.—*The News* is what it ought to be, a model newspaper. Except for the fact that the headings are less lively looking than we should prefer, we have no suggestions to make, as all features are well handled.

Batesville Herald, Batesville, Indiana.—Your paper (issue for January 4) is quite well executed in most respects, although the clean print is the feature that interests us most. The first page is well arranged and advertisements are satisfactory.

And out-of-date styles employed. A great improvement would result merely if the advertisements were set in different type, even if unchanged otherwise. The print is very good indeed, and the first page makeup is well balanced and interesting.

Allen County Journal, Iola, Kansas.—Your special Christmas edition is one of the most attractive we received during the past season. Not a little of the paper's general excellence is due to the advertisements, most of which are composed throughout in the one series, Cheltenham Old Style. We are reproducing a page from the issue containing two advertisements so our readers may see that effectiveness in advertising display is not dependent upon bold types, unusual styles of type or the mixing of different styles. When our readers have considered the advertisements individually we hope they will view the page as a whole and note the general inviting appearance.

Barnesville Whetstone, Barnesville, Ohio.—We direct your attention to the first page of the *Washington (N. J.) Star*, reproduced elsewhere in this section. Note the headings and compare them with your own. While we do not advocate that all the headings on a page should be identical in style, and while we recognize that a certain variety is essential in order to give each item an appearance matching its importance, still there are limits beyond which variety becomes an evil. It may make style and character in the appearance of the page impossible. There is no style about your first page, whereon almost every heading is different and on which they are arranged apparently with no attempt whatever toward creating a form or pattern over the page. Another point, sub-



Remarkably attractive first page of *Washington (N. J.) Star*, illustrating well balanced arrangement of display features and, particularly, unusually good headlines. In departing from the use of the conventional extra-condensed block head-letter the publisher of the *Star* gives his paper a decided measure of distinction while adding to its beauty.

Granite City Press-Record, Granite City, Illinois.—Your special Christmas edition of December 22 is a commendable one. The first page would be better if all the display heads were not spread across the page in a line at the top, but were distributed over the page, systematically of course, in order to effect a better balance and to make the entire page appear interesting. Heads that are alike ought not to be at the same level in adjacent columns, for then one detracts from the other. Between display heads at the top, for example, there should be plain reading matter or machine-set heads much smaller than the top heads in order to provide contrast and permit the heads to stand out individually and so avoid confusion. The print is very good and the advertisements quite satisfactory, failure to achieve excellence being the result of mixing types, particularly roman and block letter, condensed and regular shapes. The result is that there is a lack of harmony, causing an appearance that is, in a measure, uninviting.

FRANK E. ROBERTSON, Washington, New Jersey.—Our compliments are extended upon the general excellence of the *Star*. Indeed, it has been some time since we have received a paper so consistently good. The first page makeup is excellent, the attractiveness of the display news heads adding materially to the good appearance resulting from the carefully balanced makeup. In avoiding the extra-condensed head-letter style so universally employed you have given the *Star* character and distinction and, we might add, an element of beauty that can not attach to the less pleasing, if more compact, conventional styles of head-letter. If there were two more of these fine heads, in the third and fifth columns, say two-thirds down the page, it would be well nigh ideal, in the opinion of this writer. The print is excellent throughout, with just the right amount of ink and impression. The advertisements are excellent, too, the large ones particularly, and we note with a great deal of pleasure that the advertisements are pyramided practically throughout.

Kentuckian-Citizen, Paris, Kentucky.—The only feature we can find serious fault with is the advertising display, and the fault is not so much a matter of execution as of the types used. Block letter predominates among the unattract-

Christmas Music

7 TABLETS AND CURE

W... ..

To Our Friends and Patrons

WE wish to thank our many patrons for the business they have given us during the past year and express the wish that each and all enjoy a very

MERRY CHRISTMAS
and a
HAPPY AND PROSPEROUS NEW YEAR

Northrup Lumber Co.

CAR KNOWLEDGE

Reduces the Cost of Car Repairs

EXPERT knowledge of the mechanism of all makes of cars and engines enables us to do your repair work at the lowest possible cost. Bring us your cars at the first sign of trouble. Delay only aggravates the defect and adds much to the repair bill.

We sell automobile accessories and supplies as economically as you can buy them anywhere—and we take a personal interest in the condition of the cars of our customers.

SOUTH STREET GARAGE

M. H. ABTS, Proprietor

12 DEPARTMENTS. SERVICE DAY OR NIGHT

Page from *Allen County Journal*, Iola, Kansas, demonstrating how attractiveness results without loss of effectiveness in individual advertisements through the plan of maintaining display within a series. The fact, too, that effectiveness of display is not dependent upon bold-face types is demonstrated by this excellent page from a remarkably good newspaper.

heads not only add form and attractiveness to a news heading but permit of setting forth, for the skimmer's benefit, more of the salient features of the stories and to "sell" the items, and therefore the paper, to readers who need an urge to read the paper through. A paper in which a variety of borders and display types are used is just like numerous other papers—there is nothing characteristic or distinctive about it to cause people to recognize it by its looks, irrespective of seeing the name. The paper standardizing on one style of display and one style of border obtains that quality of individuality and at the same time an inviting appearance which makes it welcome wherever it goes. You employ too many styles of borders, particularly, and too many styles of type in your advertisements. Their arrangement on the page is not attractive, scattered about here and there without system. The print is very good.

Wayne Herald, Wayne, Nebraska.—We are reproducing the special two-page Lincoln-Washington spread from your issue of February 15, as it represents not only an exceptionally fine piece of typographical work, but suggests an idea whereby other readers of this department may profit. We have long considered your paper one of the best all-round small-town papers in the world, and it maintains its standard of excellence consistently.

Abbotsford Tribune, Abbotsford, Wisconsin.—Volume I, Number 1, shows promise. Local events seem to be thoroughly covered. While the news headings are quite satisfactory for a small-town local paper, the first page would be more stylish and interesting, too, if you would change to a style like that used by the Washington (N. J.) Star, the first page of which is reproduced herewith. Your first page is nicely arranged otherwise. Advertisements are not so good as they could be made, even with your present equipment. Border rules show pronounced breaks, indicating the advertisements were not properly justified or that the rules were not properly fitted. Again, some of the advertisements are weak in that the major display is too small and the body set in

all blend into a maze of mediocrity. The thing that causes an advertisement to stand out is excellence, an advertisement in a newspaper where all are set in one style of display type will stand out just as well as if it were one of many that are different. Besides, the attractiveness of the paper wherein the advertisements are standardized adds value to the advertisements, for the paper, being more inviting, gets closer attention from the readers. The term distinction is altogether too loosely used and the things that make for distinction are not mere changes of type. Indeed, if there were less effort toward distinction, generally speaking, we would have better advertisements.

Bellows Falls Times, Bellows Falls, Vermont.—With presswork so good we wonder why other features of the Times are not better. Even though it is special Christmas reading we regret exceedingly the fact that "boiler plate" is made up on the first page. The type of the plate matter does not match that used in news matter set on your machine, and the effect is very bad indeed. In spite of the fact that the character of the plate matter gives a partial excuse for its use on the first page, we would have put it on another page and filled



February—the Month of Big Birthdays and Big Bargains

Good Will and Confidence of Wayne Firms are Important Assets



<p>We Turn to Lincoln for Guidance</p> <p>Lincoln is our guide in all our business. We have the same spirit of service and the same desire to please that made Lincoln a great leader. We have the same spirit of service and the same desire to please that made Lincoln a great leader.</p>	<p>Early Spring Showing of Hart Schaffner & Marx Suits</p> <p>Call and see the new suits and low prices.</p> <p>Gamble & Senter Wayne, Neb.</p>	<p>Quality and Service</p> <p>Every one should keep needed meats on hand in the home. Everybody realizes it and should be encouraged to experiment. We have better quality and service than elsewhere.</p> <p>Central Meat Market Phone 61 Wayne, Neb.</p>	<p>George Washington—the Father of Faith</p> <p>Washington is our guide in all our business. We have the same spirit of service and the same desire to please that made Washington a great leader.</p>
<p>February was a Lucky Month</p> <p>For us, it was a lucky month in that month. And we are glad to be able to make you lucky too. If you had the same luck as we had, you, then, of February, we are glad to be able to make you lucky too.</p> <p>Fred L. Blair Wayne—Leading Contractor</p>	<p>Wertz Grass Seeds</p> <p>Have the complete line of Wertz grass seeds, including Sweet Clover, Timothy, Alfalfa and more. We have them ready in stock, and can supply your needs. These are the finest possible seeds on the market at people's prices.</p> <p>Wayne Grain and Coal Co. Carl Mathew, Owner</p>	<p>McCormick-Deering Lines</p> <p>WE wish to call attention to the reliable and popular McCormick-Deering lines of farm machinery which we carry. We have everything you need, and guarantee service that will give you the least possible delay.</p>	<p>Dr. C. A. McMaster Dental</p> <p>Office Over State Bank of Wayne X-Ray Diagnosis Phone 51</p>
<p>Dr. Young Dental and Extractor Specialist</p> <p>Wayne, Nebraska Office Over First National Bank Phone 472</p>	<p>Wayne Hospital</p> <p>Phone 51 Wayne, Neb.</p>	<p>Meyer & Bichel</p> <p>Phone 388 Wayne, Neb.</p>	<p>Dr. T. T. Jones Dietetic Physician</p> <p>Wayne, Neb.</p> <p>Dietician made by the Radio-Active Energy of the Blood Specimen.</p> <p>The method is used in the treatment of all chronic conditions as authorized by Dr. Albert Abrams of San Francisco.</p>

The publishers of the Wayne (Neb.) Herald are a live bunch. On every occasion which lends itself to the plan, a special spread like this one is put over. Invariably such advertisements are well treated typographically; we have seen several more attractive than the one reproduced above, which, however, you'll agree is a crackerjack.

smaller type than was desirable and possible, even allowing for liberal white margins. Others fail of effectiveness because of the association in them of types of pronounced difference in both shape and design. By avoiding the errors mentioned above and by pyramiding the advertisements, that is, grouping them in the lower right-hand corner of each page instead of scattering them over the page, a great improvement can be made in the Tribune.

Herald-Journal, Greensboro, Georgia.—Your first page is attractive and well balanced, the heads are nicely arranged and of a pleasing variety, which means the paper appears interesting. The editorial page is also attractive. Advertisements are not of the same standard, however, as too great a variety of type faces are used and in many instances there is so little difference in the size of important and unimportant lines that they do not look snappy and attractive. Six-point rules are too heavy for border around average-size advertisements, four-point is better and if you would standardize on that thickness of rule for border, set the main display of advertisements in the same style of type throughout the paper and pyramid the advertisements a great improvement would result. The presswork, like the makeup of first and editorial pages, is good.

Rural News, Madelia, Minnesota.—The first page makeup appears interesting and is attractive for one of the sensational style. The big heads in bold type seem inconsistent with the importance of the items they cover, but that is largely a matter of opinion. The print is very good indeed and the makeup of advertisements on the other pages is according to the pyramid and the best that is possible. The advertisements themselves are strong in display and simple in arrangement, individually excellent in most cases. The fault is that they vary so in appearance through the use of so many styles of type that the paper as a whole does not have the effect of homogeneity so essential to beauty and character. Among many things all different nor forceful distinction can be claimed by any one of them. It is the one thing different among many similarities that really can be said to stand out. So, the idea of setting each advertisement in different style and in different type can not be said to cause each to have distinction and stand out individually. Rather, under such circumstances,

the first one with local news, of which there seems to be an abundance. Advertisements are not at all good. As an example consider the page for Goodnow, Jewett & Bishop. Doesn't it look a jumble? The heading of the advertisement at the top is in considerably smaller type than that of individual sections below. Again, we find some sections crowded and others quite open. The type in which the items are listed under the heads "Slippers" and "In Our Dry Goods Department" is entirely too small, making this matter unimpressive in appearance and hard to read. The center of the three lower sections is crowded and the two outer sections are open; the white space should have been more uniformly distributed throughout. The page referred to is perhaps the worst in the paper, some pages of which are satisfactory, but greater attention to whitening out is essential. You should avoid the use of the border made up of round black units; it is so spotty it detracts measurably from whatever type is contained within it. Whitcomb's page advertisement is much better; in fact, quite a good one, and you will note the faults pointed out in the advertisement first discussed are not apparent in this one. It is nicely whited out and the body matter is of a readable size. The advertisement looks inviting, whereas the first one is frightening. Plain rules of four-point thickness are ideal for newspaper advertisements and, when consistently used, they contribute to an harmonious appearance of the paper. It is just a step farther to the standardization of one style of display type.

L. W. OSBORNE, Tomahawk, Wisconsin.—You are justified if you feel proud of the January 11 issue of the Leader. It would be difficult to state certainly which feature is most worthy of praise, but since excellence in the display of advertisements is less common than excellence in print and makeup we appreciate the quality of those appearing in the Leader even more than we appreciate the attractive and well arranged first page and the clean, uniform print. The page display for Stern & Son is clean cut and forceful and, being so cleanly printed, it fairly forces a reading. Those advertisements featured by display in Caslon Bold are particularly handsome, and we note with pleasure that all the advertisements are composed in a narrow range of type styles, which is one of the reasons the paper is so attractive.

The Late F. W. Ayer Had Faith in His Client



WITH the death of F. Wayland Ayer, one of the early pioneers of American advertising, which occurred at his country home at Meredith, New York, March 5, at the age of seventy-five, there came to a close the career of "the man who made advertising a science and who robbed it of its evil tendencies." There never lived a more firm believer in the efficacy of printers' ink as an economical and effective force for the upbuilding of sound business and the stimulation of sales for good quality commodities. Mr. Ayer founded, in 1869, the advertising agency of N. W. Ayer & Son, Philadelphia, and had been its head for fifty-four years.

Great advertising men have been the contemporaries of the late Mr. Ayer, and much printers' ink they employed to challenge the attention of the public to influence action. The name of an astonishing advertiser, Phinias T. Barnum, for instance, may be mentioned, not because Barnum stands in the same category with Ayer, but because both were men who *knew how to get action* through advertising. Right there, however, the similarity ends. Barnum was the type of man who sought to gain his ends through sensationalism and preposterous exaggeration in advertising. He preyed upon the gullibility of the masses, and influenced action with the boisterous appeal. While Barnum's methods hurt legitimate advertising, they demonstrated the power of publicity. It sold the white elephant.

Ayer, on the other hand, applied a different type of philosophy to advertising. Figuratively speaking, Ayer inspected the elephant before launching an advertising drive. If the elephant was painted with a whitewash brush Ayer put that fact into the advertising copy, and since that would never do, the white elephants and Ayer never formed an alliance. In other words, when Ayer took over the responsibility of establishing a market through advertising, he thoroughly examined the commodity; he went into the manufacturing plant to see how it was made; he inspected the raw material; he suggested improvements; he knew the ins and outs before proceeding. When, finally, a commodity had reached a standard of quality to justify enthusiastic advertising, the Ayer artillery, oiled with printers' ink, opened fire. Simple, truthful, understandable language, rarely tintured with superlatives, characterized Ayer advertising copy.

The monumental business of the Ayer agency grew to such proportions because of the helpful interest taken in the problems of their clients by Mr. Ayer and his associates. A classic example of this attitude came to the attention of the general reader shortly before Mr. Ayer's death. It came to light in a chapter of the biography of the great American publisher, Cyrus H. K. Curtis, written by Edward W. Bok, which is now running in installments in *The Atlantic Monthly*. Mr. Bok tells in an intimate, chatty way about how the boy Cyrus Curtis bought for a few dollars a little ramshackle hand press and printing outfit which eventually proved to be the nucleus of the present Curtis Publishing Company, Philadelphia.

One of the earliest advertising accounts which N. W. Ayer & Son handled was that of the Curtis Publishing Company, away back in the hectic days when *The Ladies' Home Journal* was not a money maker. The subscription price of the magazine was but 50 cents a year. Mr. Curtis planned to increase the size of the publication and to raise the subscription rate, but his colleagues differed with him. "Let well enough alone" was the burden of their counsel. An incident in the biography which brings out the real caliber of Mr. Ayer is quoted from the March number of *The Atlantic Monthly*:

He (Mr. Curtis) decided to enlarge his magazine by doubling its size, and to raise the subscription price to \$1 a year. No one to whom he spoke of his plan approved it. The printing establishment where the paper was being printed had ordered some new machinery to keep pace with the fast-growing magazine; but when the owner heard of Mr. Curtis's determination he cancelled the order for the additional machinery. . . .

Mr. Curtis well knew that if he pursued the course he had laid out for his periodical it meant a shrinkage of income until he could convince his public that his magazine was worth the new price, or could induce a new public to come to him. He realized that it would require a large expenditure of money for advertising and overhead capital to tide him over his lean period.

He laid his plan before F. Wayland Ayer, of N. W. Ayer & Son, and sought his opinion. "Good," was the verdict. Mr. Curtis was encouraged. This was the first favorable word his plan had evoked.

"But I shall have to advertise widely," he argued, "and I shall have to get credit for it until I can demonstrate the wisdom of my plan to the public."

"How much credit do you think you will want?" asked Mr. Ayer. "I hesitated to tell him," Mr. Curtis says, in recounting the conversation now, "but I thought I might as well give it to him straight."

"Two hundred thousand dollars," answered the publisher. "That doesn't scare me," replied the advertising chief. "But," he added, "if you're going to build up your business on such a scale you will need two other essentials: credit at some of the banks, and credit from your papermakers. I think I can arrange both for you."

An adequate line of financial credit was arranged at three depositories, and then it was arranged that Mr. Ayer and Mr. Curtis should take a trip to New England and obtain credit from Crocker, Burbank & Co., of Fitchburg, Massachusetts, who were supplying the white paper for *The Ladies' Home Journal*.

Mr. Curtis had dealt for only a brief period with this firm, and its members knew little or nothing of the man or his plans. A personal visit and favorable impression, therefore, were essential.

The paper firm had been notified of the visit and its purpose, and the visitors were met courteously; but they were firmly told at the beginning that their journey was futile, as the firm had decided that it could not possibly extend the desired credit for \$100,000 to the publisher. Mr. Ayer suggested that Mr. Curtis be allowed at least to unfold his plan, which might change their point of view. This was done. But the paper manufacturers remained obdurate: they were very sorry; they would be glad to go on as at present on a cash basis, but they could not consider for one moment the extension of so large a credit based on any plan.

The conference took place in a Boston hotel, and Mr. Ayer suggested that Mr. Curtis retire for a few moments and leave him for a private talk with the unwilling manufacturers. Mr. Curtis went downstairs to the hotel lobby, lighted a cigar and sat there for "what I thought was hours. Then I was asked to come upstairs, and when I entered the room the demeanor of the men had entirely changed to a most cheerful mood, and I was greeted with: 'Well, Mr. Curtis, you have a good friend here. We have decided to give you the credit of \$100,000 that you want.'

"I certainly was surprised," says Mr. Curtis. "No one ventured to tell me the reason for the change of front, and Mr. Ayer said nothing on the way home. In fact, I never knew what happened, although I often wondered, until, only a short while ago, in talking with a member of the Ayer firm, the incident happened to come up, and I asked what had really happened while I was absent from the room.

"Well," answered the man, 'now that it is so long ago, there is no reason why I should not tell you. Mr. Ayer guaranteed your notes.'

This characteristic incident shows what manner of man Mr. Ayer was. He sensed the future of Curtis Publishing Company; he had faith in his client. He recognized the power of truthful and persistent advertising. These are reasons why he carried the message to Garcia.



TRADE NOTES

Brief mention of men and events associated with the printing and allied industries will be published under this heading. Items for this department should be sent before the tenth day of the month.

Inland Daily Press Association Meeting Is Lively Affair

The fight against free publicity and the airing of the grievances of baking powder manufacturers on the advertising copy of rival companies were features of the 1923 meeting of the Inland Daily Press Association, held at the Morrison Hotel, Chicago, on February 20 and 21. Plans were laid to increase the association membership to three hundred daily newspapers. Officers elected for the ensuing year were: President, Frank H. Burgess, La Crosse (Wis.) *Tribune*; secretary-treasurer, Wil V. Tufford, Clinton, Iowa (re-elected). Directors for three years: C. A. Elvin, Saskatoon (Sask.) *Star*; F. M. Lindsay, Decatur (Ill.) *Herald*; J. H. McKeever, Aberdeen (S. D.) *American-News*. Vice-presidents elected for States are: George H. Adams, Pine Bluff (Ark.) *Graphic*; Mrs. M. S. Shaw, Dixon (Ill.) *Telegraph*; Will O. Feudner, Rushville (Ind.) *Republican*; Orville Elder, Washington (Iowa) *Journal*; George W. Marble, Fort Scott (Kan.) *Tribune-Monitor*; Urey Woodson, Owensboro (Ky.) *Messenger*; Marc Atkinson, Hibbing (Minn.) *News*; Linwood I. Noyes, Ironwood (Mich.) *Globe*; Fred Naeter, Cape Girardeau (Mo.) *Missourian*; N. B. Black, Fargo (N. D.) *Forum*; J. H. Sweet, Nebraska City (Neb.) *Press*; L. N. Heminger, Findlay (Ohio) *Republican*; J. W. Curran, Sault Ste. Marie (Ont.) *Star*; J. F. Steinman, Lancaster (Pa.) *News-Journal*; George H. Bowen, Huron (S. D.) *Huronite*; O. J. Hardy, Oshkosh (Wis.) *Northwestern*.

Twelve Graduates From Empire State School of Printing

Certificates of graduation were awarded to twelve young men at the first semiannual commencement exercises of the Empire State School of Printing, Ithaca, New York, on March 1. Ross W. Kellogg is director of the school, which was founded by the New York State Publishers' Association. The graduates were: R. J. Bruce and G. J. Hall, Ithaca; J. A. Marquisee, Syracuse; Mark H. Hagadorn, Herkimer; Clarence Clegg, Plattsburg; Anacleto F. Condo and James Conte, Gloversville; Harold Heeden, Jamestown; Theodore E. Langdon, Greenwich; Loren A. Mann, Johnson City; George H. Northrop, Schenectady; Stanley R. Smith, Rochester. Prominent newspaper men who took part in the exercises were: Frank E. Gannett, of the *Ithaca Journal-News*; Edward H. Butler, publisher of the *Buffalo News*; John R. Rolfe, of the Corn-

ing *Leader*, and James W. Shaw, field secretary of the New York Press Association. A talk by Mayor Louis P. Smith was one of the high lights of the luncheon. John W. Baker, general manager of the *Ithaca Journal-News*, presided.

Announce Contest to Stimulate Better Quality Printing

In order to promote a higher grade of printing and better production figures, the Miller Saw-Trimmer Company, Pittsburgh, has launched a contest that is designed to further those ends. The contest is divided into two groups. The first group provides for \$500 in cash prizes and merit certificates for quality to pressmen operating any size Miller-fed Chandler & Price press for the five best specimens of printing they produce between April 1 and June 30, 1923, this group to be judged wholly from the standpoint of quality. The second group provides for \$500 in cash prizes as well as merit certificates for pressmen producing the greatest number of impressions an hour. Every shop, regardless of size or location, will have equal opportunity in the contest, due to the fact that all work will be graded according to the classifications as established by the United Typothetae of America. All work will be judged by a board composed of the following: Harry Hillman, editor, *THE INLAND PRINTER*, Chicago; Thos. E. Dunwoody, director, Technical Trade School, Pressmen's Home, Tennessee; T. G. McGrew, superintendent, United Typothetae of America School of Printing, Indianapolis; Frank H. Abbott, Jr., president, Sunset Press, San Francisco, and E. F. Eilert, president, Eilert Printing Company, New York city.

Printers and pressmen desiring to take part in this unique contest should write to the Contest Committee, Miller Saw-Trimmer Company, Pittsburgh, Pennsylvania, who will forward complete information.

Machine Prints on Round Objects

The Sevigne printing machine, manufactured by F. J. Sevigne, Nashua, New Hampshire, has recently been placed on the market. This press prints directly upon round, spherical or cylindrical objects. It is being used for the printing of trademarks directly upon oranges, grape fruit, apples, tomatoes, nuts, rubber balls, golf, tennis and base balls. The orange and grapefruit machines have a daily capacity of 365,000, according to Mr. Sevigne, the inventor and manufacturer.

Paper Products Exposition to Have Notable Speakers

Two notable speakers have been secured for the printers', publishers' and advertisers' day at the Paper Industries Exposition to be held at the Grand Central Palace, New York city, during the week beginning April 9. The speakers who have already accepted invitations to place on the program are Don C. Seitz, of the *New York World*, and Dr. R. E. Rindfusz, secretary of the American Writing Paper Company. Mr. Seitz is in a unique position to talk at such a conference, for while he is at the head of the business department of the great *New York* newspaper, he is also, by virtue of his position with the newspaper organization, head of the paper mills which the *World* maintains to provide its supply of newspaper. Dr. Rindfusz will speak on "Standardization of Bonds and Ledgers," a movement in which his organization has been active for a long period, in cooperation with groups of paper consumers.

One of the many unique exhibits of an educational nature which are under consideration by the exposition management is a series of reproductions of watermarks, giving not only the early historic types of watermarks, but the later commercial identification of papers by such marks, and down through the present line of art watermarks, such as are used to a large extent in some foreign paper currency. One of the latest exhibits to be secured is one of a big American firm which handles the product of one of the oldest English manufacturers of fine papers. This exhibit will include a display of the wide range of fancy English papers, while other exhibitors will have displays of the standard lines of foreign paper.

Complete Plans for Excursion to the Bermudas

Members and friends of the Trade Composition Association will be well cared for on the Bermuda excursion of the Boston printing-house craftsmen. Kimball C. Loring, Daniel D. Scott and Cecil H. Wrightson will constitute a special reception committee for this branch of the industry.

The party will sail from Boston on Saturday, April 14, direct for Bermuda, returning the following Saturday, giving four days on the islands. The committee will provide for golf at the famous Midocean and Riddell's Bay courses, which have spacious club houses and will extend full courtesies to members of the excursion. Dancing, bathing and yachting will be enjoyed.

Hacker Manufacturing Company Brings Out Large Size Proof Press

The Hacker Manufacturing Company, Chicago, has recently brought out the No. 3 Potter proof press, which has a number of excellent features that will commend the press to the trade. This new model will handle any form within the bed size of 25 by 25 inches. The bed rides entirely on rollers, the large impression roller turning on roller bearings and the cylinder on ball bearings, both packed in grease. The bed is center gibbed to the frame to hold alignment and assure register by eliminating lost motion and side movement. The inking device is of a new design. Both form rollers are driven, the sockets are self-aligning, roller impression adjustment is simple and definitely controlled, and the feed of ink is adjustable to the supply required.

Nebraska Press Association Celebrates Golden Anniversary

The Nebraska Press Association celebrated its fiftieth anniversary at the convention held at Hartington on February 22. Sixteen of the twenty-five past presidents of the association attended the meeting. Officers elected were: J. S. Kroh, of the *Kieth County News*, president; Mrs. Marie McDonnell Weekes, of the *Norfolk Press*, vice-president; Ole Buck, secretary, and Frank O. Edgcombe, treasurer. The new members of the Executive Board for two years are: J. G. Alden, *York Republican*; H. D. Flory, *Pawnee Republican*, and H. D. Leggett, *Ord Quiz*; while those elected for the one-year term are J. H. Sweet, *Nebraska City News*; C. A. Carlson, *Aurora Republican*.

Marsden G. Scott

Marsden G. Scott, president of the International Typographical Union for three terms, from 1914 to 1920, passed away on March 4 at the Glockner Hospital, Colorado Springs, Colorado, following a stroke of paralysis. During his incumbency as president of the International Typographical Union the organization maintained its prestige to the highest degree. It was during the period of the world war when wise counsel and conservative leadership was demanded that Mr. Scott was at the helm. He filled a distinctive and honorable place among his fellow craftsmen.

Marsden G. Scott was born in Athens, Pennsylvania, in 1864. He served his apprenticeship in Elmira, New York. His career as a printer had taken him to various sections of the United States. Since leaving Indianapolis, where he resided during his administration as head of the typographical union, he had made his home at Colorado Springs.

Monotype Simplifies Mold Equipment

The Lanston Monotype Machine Company has placed on the market its new series of single-point-size display molds. These new molds come in sets, a separate mold for each point size. They are proving themselves to be of value in the caster room. With these new single-point-size molds, each mold is a rigid unit of its own; point sizes are changed merely by removing one mold and replacing it with another; repair

bills will be decreased through this same solidity, and it will be possible to cast display type in different point sizes more efficiently. The new molds are being fitted so that they will cast display type with a much larger nick, placed lower down upon the body of the type.

St. Louis Printer to Spend \$78,500,000

When the city of St. Louis was called upon recently to authorize the expenditure, through a bond issue, of \$78,500,000, A. S. Werremeyer, a printer, was selected on a committee to watch the expenditures. The duties of the committee are to authorize



A. S. Werremeyer

the bonds, then check up on what goes into the various improvements, and after the improvements are complete to check up again to see if the work has been properly done before payment is made. Mr. Werremeyer has conducted a printing establishment in St. Louis under his own name for many years. He is a member of the Ben Franklin Club of St. Louis and head of the membership committee of that organization.

New Wesel Hand Press

Similar in principle to the old Washington hand press, yet modernized to meet the needs of today, the new hand press just announced by the F. Wesel Manufacturing Company is a revelation in ease of operation. Construction throughout is extra heavy. Weaknesses that have been found in Washington hand presses in the past have been eliminated. The upright columns are of solid steel, six inches in diameter, and the upper and lower castings are held securely at top and bottom with huge steel nuts with buttress thread. The platen is constantly level and rigid, which means perfectly flat impressions. In addition there are numerous other refinements for the comfort and convenience of the operator. For the photoengraver, this new Washington hand press offers an improved means for hand proving that is efficient and economical.

Invents Subtractor for Controlling Correct Amounts on Presses

Edward Bouma, of Beloit, Wisconsin, has recently invented and patented a quantity subtractor which he claims can be attached to any platen or cylinder press, or to any other producing machine where counting and correct quantities are essential. The purpose of this quantity subtractor is to control at all times the amounts, avoiding costly overruns. When a job is started on a press equipped with this subtractor the device is set for the amount to be printed, and as the press runs the little machine subtracts as each sheet is printed, until the last sheet goes through the press. An electric current is formed, which can be made to turn on a red light, ring a bell or throw a switch. It works the same as a regular counting machine except that it subtracts and gives a signal when the correct amount is completed.

Noted Editorial Writer Addresses New York Salesmen's Guild

A good attendance of members and guests of the Printers' Supply Salesmen's Guild of New York city enjoyed the address of Dr. Frank Crane at the guild dinner in the Blue Room of the Hotel McAlpin, on Monday, March 12. Dr. Crane, whose syndicated editorials are widely read, talked on business and emphasized the desirability of urging big business men to accept public office and to manage the important affairs of government. "I am positive," said the speaker, "that I can name a half dozen big business men of this country who, in six months' time, could clear up in a satisfactory, equitable way most all of these long-drawn-out international arguments we are having at this time." Charles Francis, who followed Dr. Crane on the program, urged the supply salesmen to participate in the membership drive now being carried on by the New York Employing Printers' Association. J. A. Hall, managing director of the New York Employing Printers' Association, and John Morrison, vice-president of the Wynkoop-Hallenbeck-Crawford Company, also spoke.

Eugene Underwood Kimbark

The death of Eugene Underwood Kimbark, fifty-six years old, former president of the Chicago Chamber of Commerce and treasurer of the Paper Mills Company, of Chicago, occurred at his home in Evanston, Illinois, on February 25. Mr. Kimbark was born in Chicago in 1867. For many years he was treasurer of the Paper Mills Company, and was formerly president of the National Paper Trade Association and the Western Paper Dealers' Association. Mr. Kimbark numbered among his friends thousands of printers and publishers. He is survived by his widow, three sons and two daughters.

Beg Your Pardon!

In the special article entitled "The Twin Printers of Mount Morris," which appeared on page 823 of the March number of THE INLAND PRINTER, the contributor unwittingly failed to mention that Kable Brothers, Mount Morris, Illinois, had installed five intertype machines as part of their printing house equipment.

Label Manufacturers' National Association Holds Meeting in New York

Human relationship in industry and the problem of securing real coöperation between employees and management in their branch of industry were features of the annual meeting of the Label Manufacturers' National Association held at the Hotel Astor, New York, on February 13. A joint session was held with the folding-box manufacturers on February 12, at which several addresses on this general theme were delivered. New officers of the association elected were: A. C. Osborn, of the United States Printing & Lithograph Company, Cincinnati, Ohio, president; W. J. C. Karle, of the Karle Lithographic Company, Rochester, New York, vice-president, and J. C. Doeller, of the Simpson & Doeller Company, Baltimore, Maryland, treasurer. H. A. Dickie, 19 West Forty-fourth street, New York city, continues as executive secretary. The new Board of Directors is composed of the following members: G. T. F. Clarke, of the Brooks Bank Note Company, Springfield, Massachusetts; Herman Fietsch, Jr., The Kehm, Fietsch & Miller Company, Chicago, Illinois; W. J. C. Karle, Karle Lithographic Company, Rochester, New York; M. J. Nevins, The Nevins Church Press, New York city; Charles F. Traung, Traung Label & Lithograph Company, San Francisco, California; A. G. Brandau, Brandau-Craig-Dickerson Company, Nashville, Tennessee; J. C. Doeller, The Simpson & Doeller Company, Baltimore, Maryland; Herman Gamse, H. Gamse & Brothers, Baltimore, Maryland; D. J. Kerwin, Woodward & Tiernan Printing Company, St. Louis, Missouri, and A. C. Osborn, United States Printing & Lithograph Company, Cincinnati, Ohio. Max Schmidt, Schmidt Lithograph Company, San Francisco, California, is honorary president, and Charles F. Traung, also of San Francisco, is honorary director.

William G. Brogan Resigns American Press Association Position

William G. Brogan, vice-president of the American Press Association, has resigned from that organization, after having been connected with the company for more than thirty-seven years. Mr. Brogan, through his many years with the organization, has come into intimate contact with hundreds of country publishers throughout the United States.

Inventors to Market Automatic Sealing Machine

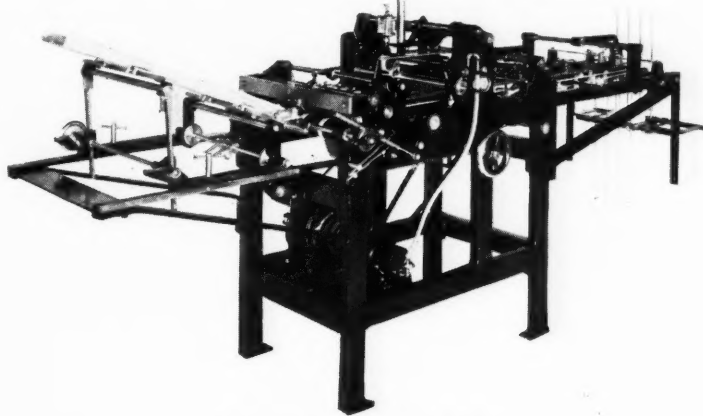
After five years of experimenting, F. E. Rickard and Donald Robinson, Chicago, inventors of the Faydon sealer, an automatic sealing machine for circulars, have completed the development of a machine which automatically attaches gummed seals. The inventors, who for many years have been associated with the Rickard Circular Folding Company, are now prepared to market their device.

The machine, shown in the accompanying illustration, is about 8 by 2½ feet, weighing about one thousand pounds. The sheets are fed in automatically, and are conveyed on fabric tapes following the general folding machine practice. A three-quarters

horse-power motor and rotary suction pump are mounted on the bottom motor cross rail. All principal rotating shafts are one inch in diameter and are provided with bushings two inches long pressed into the frame. This makes possible a cheap and easy renewal of bearings when they develop wear after years of service.

The machine will apply seals to circulars ranging in size from 3¼ by 5½ inches (standard double post cards) to 9 by 16

machines. Numbering machines are more or less delicate devices, and have to be absolutely accurate in their operation or they are useless. While in use they receive a constant hammering by either the tympan or impression cylinder, and between these blows printers' ink is spread over the machines. If they are properly taken care of they should stand up for many millions of impressions, even under the extreme conditions to which they are subjected. The



The Faydon Automatic Sealing Machine

inches, with only one operator required to pile stock on the feeder, tie bundles from the packer and keep the seal magazine loaded. This same operator can set his machine for the different jobs. All that has to be done in setting the machine is to move the side guides on the feeder, if the stock be wider or narrower, and to set the "header-up," which corresponds with a gripper on a folding machine. This latter aligns each sheet to the same position just before the seal is applied. It is mounted on a swinging rod and held by a thumb nut. The whole operation of changing can be done in a few minutes.

Complete information regarding this labor-saving invention can be had by communicating with the Faydon Sealing Machine Company, 732 Federal street, Chicago.

A. M. Collins Manufacturing Company Issues Booklet

"The Creasing and Folding of Card-board" is the title of an illustrated treatise on the proper pressroom methods to use with coated cardboards and cover stock, a new edition of which has been announced by the A. M. Collins Manufacturing Company, of Philadelphia. This little study contains valuable information for every printer and advertiser, and suggests a method to solve the creasing problem which can well be adopted by every printer. It will be sent free to any one who requests it.

Cleaning Outfit for Numbering Machines

The American Numbering Machine Company, Brooklyn, New York, has placed on the market a complete outfit for the cleaning and care of numbering machines, included in which is a mixture known as Numerex, which, it is claimed, will add years to the life of typographic numbering

matter to consider is the cleaning of the machines, and freeing from the working parts the printers' ink, dirt and other foreign particles which hinder proper functioning. Soaking the machines in Numerex cleaning mixture for a few hours will loosen and dissolve all the hard ink, dirt and other foreign particles and leave the machines absolutely clean. The fluid is already prepared and requires no mixing or heating.

Walter Blakesley Conkey

Walter Blakesley Conkey, head of the W. B. Conkey Company, Hammond, Indiana, one of the largest printing establishments in the country, passed away on March 5 at his winter home in St. Petersburg, Florida, at the age of sixty-five. Mr. Conkey was born in Canada in 1858, coming to Chicago in 1872, where he learned the printer's trade. At the age of nineteen he launched forth into business for himself at Chicago. In 1898 he moved his printing plant to Hammond, where he had built a modern plant, a series of one-story buildings on a tract of forty acres.

Forecast Big Year for Printing and Paper Sales

A pronounced advance in printing sales and paper purchases in the United States during December last is indicated in the chart just issued by the American Writing Paper Company and compiled by that company's commercial research division. A review of this chart showing the trends and fluctuations for the past three years gives substantial evidence on which to forecast a continuance of the advance during 1923. Since November increased activity has been noticeable in the printing industry, especially in the book and job branches. Statistics based on accurate data compiled

by the United States Bureau of Labor show that, in the two branches mentioned, there was an increase in December over November of over five per cent in numbers of employees and nearly six per cent in amount of pay roll. In this connection a questionnaire sent out during January by a large association of national advertisers to its membership revealed bright possibilities during 1923. Large advertisers throughout the country have materially increased their advertising expenditures for this year and particularly for extensive direct-by-mail campaigns. This activity is having a beneficial effect on the printing industry.

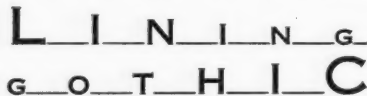
Ludlow Company Adds Lining Plate Gothic Series

New specimen pages are being sent out by the Ludlow Typograph Company showing the recently announced series of Lining Plate Gothic, extended down to three sizes



Showing Alignment of Sizes and Rules

of six-point. The fact that slug composition is essentially new every time and available in any quantity, makes it highly desirable that this particular face be available in matrix form for Ludlow users. It



Several sizes on one slug, also rules

carries the added advantage, in slug form, that forms may be held indefinitely for reprint, without embarrassing the cases. The six-point sizes may be cast on the twelve-point Ludlow slug, when it is to be set in single lines or in open style body matter. The use of the standard twelve-point slug body avoids change of mold; but for work where close composition is necessary, a six-point ribbed mold is provided. This extension of molds widens the field of Ludlow usefulness and will be welcomed in plants using this machine.

Linotype Man Talks to Advertising Alumni

F. T. Denman, assistant publicity manager of the Mergenthaler Linotype Company, recently gave an illustrated talk on good printing before the members of the Advertising Alumni of the New York Employing Printers' Association, at the headquarters of that organization. The speaker stressed the importance of quality in printing, both to buyer and to seller, and pointed out certain factors that enter into the production of every good piece of printed matter. He discussed the typographic resources available to printers who are desirous of giving distinction to their product, emphasizing the fact that good printing need not be extravagant printing. Much interest was manifested in the talk, and the general discussion that followed was lively and very instructive.

Brief Notes of the Trade

John A. Hastings, a member of the Gaw-O'Hara Envelope Company, Chicago, passed away on March 5, 1923.

Robert W. Hilton, president of the Hilton-Hawley Company, manufacturers of printing inks, Cincinnati, died February 5, at the age of forty-nine years.

J. L. Schilling, well known in photo-engraving circles in Chicago, has recently become associated with the Hillison & Etten Company, 638 Federal street, Chicago.

V. A. Dohmen, formerly proprietor of the Colonial Press, Chicago, has sold his plant to Henry A. Zabel and J. E. Bossung, the new owners having taken possession March 1, 1923.

J. W. Lindsay, managing director of Intertype Limited, London, returned to England recently after spending ten days in this country, accompanied by Mrs. Lindsay and their daughter.

George W. Saam, head of the George W. Saam Company, Incorporated, New York city, died on February 25, 1923, as a result of an attack of pneumonia. Mr. Saam was a well known electrotypist in New York.

J. Fred Carpenter, for many years identified with the photoengraving house of Gatchel & Manning, Philadelphia, has recently joined the organization of the Graphic Arts Engraving Company, of that city.

Eltinge F. Warner, publisher of *Field and Stream*, New York city, announces the establishment of an advertising award of \$1,000 for the best advertisement featuring the out-of-doors appeal published in a national periodical in 1923.

At the recent annual meeting of the stockholders of the Intertype Corporation the following directors were reelected: George C. Haigh, Erskine Hewitt, H. R. Swartz. All officers were reelected at a meeting of the directors last month.

The Welch-Haffner Printing Company, Denver, Colorado, has recently been reorganized, the interests of the retiring members of the firm, Charles M. and Philip H. Welch, having been acquired by A. C. Steffens, H. G. Ewing, O. E. Haffner and C. H. Brown.

Fire destroyed the printing plant equipment of R. H. Cunningham, Stamford, Connecticut, on February 25. New linotype machines and other equipment were ordered immediately by telephone, and the plant was ready to resume business within a few days after the disaster.

John Clayton, after nearly seven years with Buckley, Dement & Co., direct-mail advertisers of Chicago, has launched forth in the advertising business for himself at 431 South Dearborn street, Chicago. Mr. Clayton was formerly secretary of the Direct-Mail Advertising Association.

The new intertype motion picture is making a most favorable impression on the Pacific Coast. At the Vocational School in San Jose, California, the picture was shown recently to one hundred and seventy-five pupils and fifteen instructors and professors, and was received with enthusiasm.

The Kelly press department of the American Type Founders Company, Jersey City, New Jersey, reports that sales from September 1 to February 1 are forty-five per cent ahead of the same period last year, and that at the present time there are more than three thousand Kelly automatic presses in operation.

An interesting film showing the manufacture of paper, tracing the process from the forest to the paper house, was exhibited by the S. D. Warren Company in Chicago last month. The film was shown at a meeting of the Chicago Club of Printing House Craftsmen and at several informal gatherings of printers.

Charles W. Collier, recently appointed executive secretary of the St. Louis Convention and Exposition Board, Direct-Mail Advertising Convention, is now on a trip throughout the East, extending invitations to advertising clubs and Ben Franklin clubs to attend the Direct-Mail Advertising Convention, St. Louis, Missouri, October 24 to 26, 1923.

James F. Newcomb & Co., Incorporated, producers of direct advertising at 441 Pearl street, New York city, announce the addition of Willis Bowland Parsons to their staff. Mr. Parsons was formerly with the advertising department of the New York Times and the Chandler Motor Car Company and Hoffmeyer-Rutledge Incorporated, of Cleveland, Ohio.

Graphic arts expositions are effective sales stimulators, according to B. F. Upham, president of the United Printing Machinery Company, Boston, Massachusetts, who reports that four additional U. P. M. vacuum bronzers were recently sold to a printing house which purchased one of the machines after seeing it for the first time at the Chicago exposition.

Harry N. Robbins has been appointed assistant typographic manager of the Lanston Monotype Machine Company. Mr. Robbins has been an employee of the Monotype company for nearly twenty-one years. He first worked in the factory, most of the time having to do with matrices. In 1915 he was transferred to the typographic department, and was later placed on the job of doing the layout work for special matrix cases.

The Lanston Monotype Machine Company is adding to its specimen book this month Monotype Garamont in sizes for both machine and hand composition. The new Garamont has been designed by Frederic W. Goudy. He took the original cuttings attributed to Claude Garamond, and gave it his own interpretation, combining the beauty and grace of the fifteenth century with the utility now demanded.

THE INLAND PRINTER WANT ADVERTISEMENTS

HARRY HILLMAN, EDITOR

Published monthly by

THE INLAND PRINTER COMPANY

632 SHERMAN STREET, CHICAGO, U. S. A.

NEW YORK ADVERTISING OFFICE, 41 PARK ROW

ADDRESS ALL COMMUNICATIONS TO THE INLAND PRINTER COMPANY,
632 SHERMAN STREET, CHICAGO

VOL. 71 APRIL, 1923 No. 1

THE INLAND PRINTER is issued promptly on the first of each month. It aims to furnish the latest and most authoritative information on all matters relating to the printing trades and allied industries. Contributions are solicited and prompt remittance made for all acceptable matter.

Members of Audit Bureau of Circulations; Associated Business Papers, Inc.; National Editorial Association; Graphic Arts Association Departmental of the Associated Advertising Clubs of the World; New York Master Printers' Association; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Association of Commerce; Chicago Business Papers Association.

SUBSCRIPTION RATES

One year, \$4.00; six months, \$2.00; payable always in advance. Sample copies, 40 cents; none free.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Make all remittances payable to The Inland Printer Company.

When **Subscriptions Expire**, the magazine is discontinued unless a renewal is received previous to the publication of the following issue. Subscribers will avoid any delay in the receipt of the first copy of their renewal by remitting promptly.

Foreign Subscriptions.—To Canada, postage prepaid, four dollars and fifty cents; to all countries within the postal union, postage prepaid, five dollars per annum in advance. Make foreign money orders payable to The Inland Printer Company. No foreign postage stamps accepted.

IMPORTANT.—Foreign money orders received in the United States do not bear the name of the sender. Foreign subscribers should be careful to send letters of advice at same time remittance is sent, to insure proper credit.

Single copies may be obtained from all news dealers and typefounders throughout the United States and Canada, and subscriptions may be made through the same agencies.

Patrons will confer a favor by sending us the names of responsible news dealers who do not keep it on sale.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to secure insertion in the issue of any month, should reach this office not later than the fifteenth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to fulfil honestly the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisements for cause.

FOREIGN AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., 109 Farringdon Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Brems buildings, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.

H. CALMELS, 150 Boulevard du Montparnasse, Paris, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban and Johannesburg, South Africa.

A. OUDSHOORN, 23 Avenue de Gravelle, Charenton, France.

Prices for this department: Under heading "Situations Wanted," 35 cents per line; minimum 70 cents; three lines for \$1.00. Under all other headings, price is 50 cents per line; minimum \$1.00. Count ten words to the line. Address to be counted. Price the same whether one or more insertions are taken. **Cash must accompany order.** The insertion of ads. received in Chicago later than the fifteenth of the month preceding publication not guaranteed. We can not send copies of THE INLAND PRINTER Free to classified advertisers. Remit 40 cents additional if copy is desired.

BUSINESS OPPORTUNITIES

OFFICIAL NOTICE—In compliance with Section 22, Constitution, Laws and By-laws of the Sovereign Camp of the Woodmen of the World, proposals to print and deliver the Sovereign Visitor, the official organ of the Woodmen of the World, for such term as may be determined by the Sovereign Executive Council; also proposals to print and deliver at its office in Omaha, Nebraska, blanks, stationery, blank books, advertising leaflets, constitution, laws and by-laws, receipts, blank applications, etc., as needed during the period from June 1st, 1923, to June 1st, 1924, are invited. Specifications and conditions will be furnished on application to W. A. Fraser, Sovereign Commander, and John T. Yates, Sovereign Clerk, W. O. W. Building, Omaha, Neb., and will be submitted at the first meeting in May, 1923, of the Sovereign Executive Council, it being understood that should any or all of the bids submitted be unsatisfactory, they may be rejected and proposals again invited. W. A. FRASER, JOHN T. YATES, Supply Committee, Sovereign Camp of the Woodmen of the World, Omaha, Nebraska.

FOR SALE—A small job plant, equipment practically new; a year ago inventoried at \$2,300; can be bought for cash at \$1,250, or \$1,500 with terms. A 798.

FOR SALE

FOR SALE—Large line new and overhauled complete printing equipment; new C. & P. presses, Hamilton wood and steel goods, Lee two-revolution presses, Liberty folders, Poco proof presses, etc.; 39 by 53, 43 by 56 and 46 by 62 inch Miehles; 46 by 62 inch Miehle with Cross feeder; 27 by 40, 35 by 47, and 43 by 56 inch Whitlock two-revolution presses; 26 by 35 Century; 46 by 62 Huber two-revolution, 23 by 28 and 29 by 41 Campbell two-revolution with trip; 48 by 69 Scott regular factory cylinder cutter and creaser; 20 by 30 Colts cutter and creaser; Portland power punch; 14 by 22 Colts, Universal and Laureate presses. Can sell direct from printing plant, 34 by 46 Cottrell, 39 by 52 Campbell, and 43 by 56 Whitlock two-revolution 4-roller front fly; two 36 by 48 Menges folders; 26 by 38 Lee with Omaha folder; 39 by 53 Babcock Standard with Omaha folder. Tell us your requirements. WANNER MACHINERY CO., 714-716 S. Dearborn street, Chicago.

FOR IMMEDIATE DELIVERY—7 by 11 Pearl screw, with long fountain, throw-off.
7 by 11 Universal, equipped for foot or power.
10 by 15 Chandler & Price, old series.
12 by 18 Chandler & Price, old series.
12 by 18 Golding, improved model, fountain and motor attached.
30-inch Brown & Carver (Oswego) hand lever paper cutter.
Iron imposing surfaces, sizes 30 by 72, 60 by 72, and larger.

All of the above items are thoroughly rebuilt and guaranteed to be in excellent condition. Standard factory equipment included with machines. Reasonably priced. Terms if desired. HOLLAND PRINTING MACHINERY CO., 114-116 East 28th street, New York city.

FOR SALE—High speed 22 by 28 inch, 3 parallel and 4 right angle Anderson folding machine; folds forms from 4 to 32 pages; automatic register guides, perforator, counter and three packer boxes; perfect condition, very little used; cost \$2,400, sell for \$1,300 f. o. b. Chicago; \$650 cash, balance easy payments. CRITERION PRESS, 1230 West Congress street, Chicago. Closing out bindery—communicate immediately.

FOR SALE—Miehle cylinder press, No. 3, serial No. 9265, bed 33 1/2 by 46; Kimble motor, 3 H. P., 550 volts, 25 cycles, No. 1800/450, with 15 steps, to drive No. 3 Miehle press; direct current motor, 4 H. P., with control equipment, to drive No. 3 Miehle press; Monotype keyboard with news arrangement, N C 2, bargain at \$100.00; 2 type case racks, each with space for 30 type cases. A 803.

DOUBLE ROLL your solid forms and tints automatically with your Miller feeder; you can do it simply, automatically and accurately with a "Gerard Attachment" which can be installed on either 10 by 15 or 12 by 18 in a few minutes; price \$7.50 postpaid. Send cash or money order to JOSEPH JEANGERARD, 1318 Washington avenue, Wilmette, Ill.

FOR SALE—Harris automatic presses: three (3) two-color S 1 (16 by 20) presses; three (3) one-color S 1 (16 by 20) presses; two (2) one-color E 1 envelope presses; each press is of the latest type and guaranteed to be in perfect condition; full information regarding these presses upon request. A 608.

FOR SALE—Over equipped with four self-feeding American auto presses, 5,000 speed, 11 by 17 size, excellent condition; will sell two \$1,400 each on time payments, 10% off for cash; can ship anywhere. GARD-HIMSELF, 3025 Fifth avenue, Chicago, Ill.

Megill's Patent SPRING TONGUE GAUGE PINS



QUICK ON

Send for booklet this and other styles.

MEGILL'S PATENT Automatic Register Gauge

automatically sets sheets to perfect register. Applies instantly to any make of popular job press. No fitting. Great in efficiency. Method of attaching does not interfere with raising tympan.

E. L. MEGILL, Pat. and Mfr.
761-763 Atlantic Ave., Cor. Adelphi St., Brooklyn, N. Y.

From us or your dealer. Free booklets.

Megill's Patent DOUBLE-GRIP GAUGES



WISE GRIP

Send for booklet this and other styles.

FOR SALE—We offer used Kidder roll feed bed and platen and rotary presses of various styles and sizes; also one 6 by 6 inch two-color New Era press; your inquiries solicited. GIBBS-BROWER COMPANY, 261 Broadway, New York city; 166 W. Jackson street, Chicago, Ill.

FOR SALE—One Brown double-sixteen folding machine with Cross feeder; will take a sheet ranging in size from 17 by 22 minimum to 28 by 42; a real bargain if taken at once; folder and feeder are both in splendid condition. THE ROYCROFTERS, East Aurora, Roycroft-Town, N. Y.

FOR SALE—Seybold power corner cutter equipped with direct-connected 230 volts D. C. Crocker-Wheeler motor; used only a few months; practically as good as new; price \$375 for quick sale. A 810.

FOR SALE—Two-color Hodgman printing press, latest model; delivery sheet 46 by 66 inches; printing sheet 45½ by 65¼ inches; press in perfect condition. GIBBS-BROWER CO., 261 Broadway, New York city.

PRINTING PLANT FOR SALE: fine equipment; largest plant in middle western city of 18,000; \$50,000 annual business, capable of large expansion; owner desires to enter other business. A 723.

FOR SALE—McDel A Autopress and motor equipment; condition guaranteed and can be seen running up to May 1; \$500 on the floor. SHUMATE, Railroad Printer, Lebanon, Indiana.

FOR SALE—One 44 by 62-inch 0000 Miehle one-color press with Upham attachment, making it capable of two-color work; A-1 condition; reasonable price. A 787.

BOOKBINDERS' MACHINERY—New Model National book sewing machines, also rebuilt machines. Write for particulars. JOSEPH E. SMYTH CO., 638 Federal street, Chicago.

FOR SALE—One Stokes & Smith press, A-1 condition, complete with motor and neutralizer, ready to run; immediate shipment; bargain. A 769.

FOR SALE—10 by 15 Humana Automatic feed and press, Horton pulley; guaranteed good as new. ARTHUR LANDER, Newport, Maine.

FOR SALE—Whitlock cylinder press, size 35 by 47, with special 32-inch motor, A-1 condition; inspection welcomed. A 777.

FOR SALE—12 by 16½ Kidder roll feed flat bed press, 45½ Robinson rotary board cutter, hot embossing press. A 669.

FOR SALE—No. 35 Babcock Optimus cylinder press; splendid condition. YAWMAN & ERBE MFG. CO., Rochester, N. Y.

HELP WANTED

Bindery

WANTED—All-around man, ruler, forwarder, finisher; state experience and wages expected. THE MAYER-SCHAIRER CO., 112 S. Main street, Ann Arbor, Mich.

Composing Room

WANTED—Foreman for composing room (non-union); a practical man familiar with and able to produce good booklet and advertising composition in up-to-date plant operating both linotype and monotype machines; executive ability essential; a good position for the right man; give references and write fully. MEYER-RÖTIER PRINTING CO., Milwaukee, Wis.

WORKING FOREMANSHIP open in an old-established 5-press, 1-linotype, 12-employee shop in small city in eastern New York, for a man of experience, energy, conscience and an ambition to acquire proprietorship in a few years; detail your qualifications and references. A 799.

WANTED—First-class composing room foreman for plant producing booklets, catalogues, advertising and commercial printing; applicant must be non-union and have best of references; state age, experience and salary expected. THE B. F. WADE & SONS CO., Toledo, Ohio.

FOREMAN—COMPOSING ROOM, with experience in better grades of typography, who can get results. Give full details of experience and names of last two employers. P. O. BOX 165, Cincinnati, Ohio.

GENERAL FOREMAN—Thoroughly grounded in composition and press-work; not over forty-five; genuine executive ability; open shop; New York city; twenty-five employee plant; state wages. A 750.

WANTED—First-class compositor, one who is up-to-date and can get up attractive work; steady position, good wages. THE TOPHAM PRINTING CO., Saginaw, West Side, Michigan.

A-1 JOB PRINTER, competent layout man, and up to date on art typography; open shop, western city; good wages for first-class man; references required. Reply. A 800.

WANTED—Artistic job printer for an executive position; prefer a graduate of I. T. U. Course in Printing. DAVIS PRINTING CO., 82-84 N. Third street, Memphis, Tenn.

PRINTER—Stoneman, one familiar with lock-up for book publication and catalog work; will pay high wages to a competent man; plant out of city. A 783.

Managers and Superintendents

OWNER OF ESTABLISHED, successful trade composition business in live, prosperous city of 100,000 in the Southwest desires to get in touch with ambitious, trustworthy man familiar with trade composition, and capable of assuming entire management; plant up-to-date, linotypes and monotype. A 807.

Sales Manager

WANTED—Sales manager familiar with mail order business and one who can use constructive ideas; we have an opening for such a man. A 802.

Salesmen

SALESMAN WANTED—A live, aggressive man between 30 and 40, willing to lend himself to training and develop into a real producer; married preferred, not essentially so; if you have sales courage, are a clean liver and full of fight, you are the man we are looking for; experienced in printing business an advantage; western or eastern territory open. A 809.

SALESMEN SELLING PRINTING to sell gummed labels for package addressing as a side-line; 20 per cent commission. McCOURT LABEL CABINET CO., Bradford, Pa.

Typographer

WANTED—Western New York printing plant has opening for typographical designer; one capable of laying out and setting high-grade announcements, advertisements, brochures, etc.; an unusual opportunity for right man; state age, experience, references and salary expected at start. A 804.

INSTRUCTION

INTERTYPE-LINOTYPE INSTRUCTION—Learn to operate Milo Bennett's way; keyboard and lessons for home study or six weeks at practical school in Toledo at trifling cost. We sell Sinclair's book on mechanism of intertypes and linotypes; whatever machines are in use, Bennett's System, in conjunction with Sinclair's book, saves hundreds of dollars; every man connected with Bennett's School is a world-beater. Write for literature of almost unbelievable results obtained through study of Bennett's system. MILO BENNETT'S INTERTYPE SCHOOL, Toledo, Ohio.

LINOTYPE INSTRUCTION—Twenty-two linotypes; new Model 14; established 1900; more than 1,000 have attended. Call, write. EMPIRE SCHOOL, 133 E. 16th street, New York city.

MISCELLANEOUS

RESULTS, or your money back. This is the most amazing guarantee ever offered to printers; a 5-piece advertising campaign for \$90, with complete directions for use; when instructions are followed, we will GUARANTEE sales from this advertising at least ten times our charge to any printer now doing \$25,000 a year or better. This is a money-back proposition. Write for particulars. PRAIGG, KISER & CO., 639 Diversey Parkway, Chicago, Ill.

PRINTERS EVERYWHERE—There is big money in your neighborhood and it's slipping through your fingers. Grab it! We tell you how. Write us without delay, enclosing \$1.00 for full particulars. BROWNE BROS., 341 Belleville avenue, Newark, N. J.

SITUATIONS WANTED

All-Around Man

INSTRUCTOR OF PRINTING—A thoroughly competent all-around printer with several years' successful experience as instructor desires position where his services will be of the utmost value to the craft. A 808.

Bindery

SITUATION WANTED—Bindery foreman with ten years' experience as foreman wishes to make change; a thorough knowledge of all branches of the binding trade and machinery, also a practical knowledge of all branches of the printing trade. A 786.

BINDERY FOREMAN, real producer, executive and mechanic; handles all classes and varieties of work; operates Dexter, Cleveland folding, cutting and other machines; does estimating, finishing, forwarding; take suitable position; any city in U. S. A 617.

Composing Room

YOUNG MAN, 18, high school education, desires position with medium-size shop where every chance to thoroughly learn the composing room will be given; four years' part-time experience in small shop; references. Write CLAUDE COLE, Box E, Smithfield, Ohio.

COMPOSITOR and all-around jobber desires permanent position; could take charge of private plant; prefer east or south; married, 37; 10 years' experience. CLARENCE D. HERR, R. D. 8, Lancaster, Pa.

SITUATION after May 1; compositor, stoneman; can take charge composing room small plant; wish to locate permanently in east, preferably New England states. A 805.

PROCESS WORK —and The Printer

The Journal for all up-to-date Process Workers

All matters of current interest to Process Workers and Electrotypers are dealt with month by month, and both British and Foreign ideas as to theory and practice are intelligently and comprehensively dealt with. Special columns devoted to Questions and Answers, for which awards are given. It is also the official organ of the Penrose Employment Bureau.

PER ANNUM, \$2.90, Post-free. Specimen Copy, Post-free, \$0.50.

Specimen copies can also be obtained from The Inland Printer Company upon request.

A limited space is available for approved advertisements; for scale of charges apply to the Publishers.

Sold by A. W. PENROSE & Co., Ltd., 109 Farringdon Road, LONDON, E. C.

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Cost Accountant

COST ACCOUNTING—A situation desired by young lady; several years' printing plant experience in cost and bookkeeping departments; employed; open for change. What have you to offer? A 811.

Managers and Superintendents

A REAL PRINTER AND EXECUTIVE, 40 years of age, married, is desirous of connecting with a progressive firm of printers and publishers who are in need of a foreman or superintendent. Twenty-two years' experience subdivided as follows: 5 years in country newspaper work; 9 years as job compositor, ticket man, directory work, catalogue composition, publication make-up and assistant foreman in large city; 8 years in charge of composing room, foundry lock, 24-cylinder lock, 6 linotypes, 11 mono keyboards, 12 mono casters of a large publishing house in the middle west. At present employed under very satisfactory conditions both as to shop and surroundings; desires change to be enabled to meet with other people, conditions and methods; thoroughly conversant with the working details of linotype and monotype keyboard and caster, copy cutting, ad. layout, etc. An executive of marked ability, able to produce a maximum amount of finished product in minimum time; the kind of a man that keeps everybody feeling fine and working fast; gives, expects and demands a full day. Quick change not desired and an interview necessary. No job too large or small. Salary of minor consideration; location immaterial. A 801.

SUPERINTENDENT—Over 20 years' experience as executive, some best Chicago and other plants throughout country, producing high-grade advertising literature and three and four-color process printing; familiar with latest methods of production, also with linotype and monotype composition, imposition, including register hooks and bases, and considered an expert typographer; knew good printing thoroughly; a proven executive who learned the business when real printers were made, and able to get maximum production at minimum cost; close estimator; prefer position with direct charge over composition and all production throughout plant; now employed in a highly responsible position, but will change if proper inducements are offered; go anywhere, middle west preferred. A 813.

AS PRINTERS' MANAGER or superintendent; one who can cure sleeping sickness in a printing business and who has successfully organized and managed a half million dollar plant during the last 6½ years, with an annual turnover of a million and a half dollars and employing upwards of 300 people; over 20 years' practical experience mail order and general printing, including electrotyping, machine ruling, etc.; expert in high-grade and four-color work, rotaries, flat beds, all latest machinery; strict disciplinarian and systematizer, knows how to get best results; only had two positions last 10½ years, manager in both; age 36; can get my whole history and why I want to change by writing A 806.

Pressroom

PRESSMAN FOREMAN, seeking greater opportunities, desires permanent situation with large or medium-size reliable firm; accustomed to handling only fine printing; expert color matcher, tactful in directing and training men, also at solving all pressroom problems, purchasing, etc.; a practical pressroom executive with some plant superintendency experience; now in charge of pressroom consisting of single and two-color presses; salary \$75 per week; non-union; married, age 37; twenty years' experience; best references. A 610.

PRESSMAN seeks a change; has been employed as foreman, can print on Miebles, Optimus, Kelly, Delphos, Colts Armory, Miller fed platens and two-color presses; have you a proposition to offer to a man capable of running a pressroom, good color matcher, experienced in color work (either carton or catalog), with web experience making him an ideal man for a combination job? A 782.

Proofroom

A NUMBER 1, practical proofreader, able to handle proofs from "first" to "final," will be open for connection April 1st; also do copy editing; preference: periodical or newspaper. A 812.

WANTED TO PURCHASE

WANTED—Shipping tag making machine, any condition; state lowest cash price and condition for cash. H. L. ROBERTS & CO., 9 West street, Mount Vernon, N. Y.

WANTED—Dunning deckle edge paper machine; state condition, price and size. WANNER MACHINERY CO., 716 S. Dearborn street, Chicago.

WANTED TO PURCHASE Miehle presses, all sizes. ADZIT PRINTERS SUPPLY CO., 41-43 Ellsworth avenue, S. W., Grand Rapids, Mich.

WANTED FOR CASH Harris two-color automatic presses, 15 by 18. M. M. ROTHSCHILD, Inc., 712 Federal street, Chicago.

BUSINESS DIRECTORY

Bookbinding Machinery

LATHAM MACHINERY CO., 1153 Fulton street, Chicago; 45 Lafayette street, New York; 531 Atlantic avenue, Boston; Bourse bldg., Philadelphia.

HOFFMANN TYPE & ENGRAVING CO., 14 E. 13th street, New York city. Large stock on hand.

Brass Dies for Stamping and Engraving

HOFFMANN TYPE & ENGRAVING CO., 14 E. 13th street, New York city. Large stock.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Brass Typefounders

HOFFMANN TYPE & ENGRAVING CO., 14 E. 13th street, New York city.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert avenue, Cincinnati, Ohio, makes calendar pads for 1924; now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chase Manufacturers

BARNHART BROTHERS & SPINDLER—Superior electric welded silver gloss steel chases; a complete line. For address see Typefounders.

Counting Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Cylinder Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

Demagnetizers and Ink Dryers

UTILITY HEATER CO., 239 Centre street, New York. Electric and gas heaters, with automatic cut-offs, for all styles of presses. "Be a hot printer."

Die Cutting Specialists

FREEDMAN CUT-OUTS, INC., 489 Broome street, New York. Phone: Canal 8134.

Electrotypers' and Stereotypers' Machinery

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalogue.

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photo-engraving machinery. Chicago office, 7 S. Dearborn street.

Embossing Composition

STEWART'S EMBOSSING BOARD—Easy to use, hardens like iron: 5¼x9½ inch, 12 for \$1.25 postpaid. **THE INLAND PRINTER COMPANY**, Chicago.

Engraving Methods

ANYBODY CAN MAKE CUTS on ordinary sheet zinc at trifling cost with my simple transferring and etching process; skill and drawing ability not required; price of process, \$1; particulars, many specimens and testimonials for stamp. **THOS. M. DAY**, Box 1, Windfall, Ind.

Job Printing Presses

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Knife Grinders

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Neutralizers

UTILITY HEATER CO., 239 Centre street, New York; Electric and gas machines that stop offset and electric troubles, quick-dry ink; safe for all presses.

Numbering Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Paging and Numbering Machines

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Paper Cutters

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

BARNHART BROTHERS & SPINDLER—For address see Typefounders.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

CAST LOW AND RIBLESS SLUGS

USE ORDINARY MOLD

TRUE ALL OVER BIG TIME-SAVER PRICE ONLY \$10.

Write for details. Ordering state whether for Linotype or Intertype.

THE NORIB COMPANY, 132 West 31st Street, New York

Please Mention THE INLAND PRINTER When Writing to Advertisers.

With the Norib Low Slug and Rule Caster you can cast ribless and low slugs, 30 ems long and 55 points high, as well as no-rib rules and borders, all of even thickness and exact height, on the ordinary (Universal) mold of the Linotype or Intertype, with ordinary liners and slides. Attachment is applied same as a liner, without removing mold, drilling holes or making any adjustments. The operation is the same as casting ordinary ribbed slugs from matrix slides.

Price: Outfit casting 6-pt. low slugs and up to 9-pt. borders, \$10. Sent on ten days approval.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

THE SEYBOLD MACHINE COMPANY, Dayton, Ohio.

Perforators

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, Tribune bldg., Chicago. Eastern office, 38 Park row, New York. Send for catalog.

LEVY, MAX, & CO., Wayne Junction, Philadelphia, Pa. Screens, cameras, lenses and galley equipment for photo processes.

Presses

HOE, R., & CO., New York. Printing, stereotyping, electrotyping and photoengraving machinery. Chicago offices, 7 S. Dearborn street.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

GOLDING MFG. CO., Franklin, Mass. Golding and Pearl.

Printers' Rollers and Roller Composition

BINGHAM'S, SAM'L, SONS MFG. CO., 636-704 Sherman street, Chicago; also 514-518 Clark avenue, St. Louis; 88-90 S. 13th street, Pittsburgh; 706-708 Baltimore avenue, Kansas City; 40-42 Peters street, Atlanta, Ga.; 151-153 Kentucky avenue, Indianapolis; 1306-1308 Patterson avenue, Dallas, Tex.; 719-721 Fourth street, S., Minneapolis, Minn.; 609-611 Chestnut street, Des Moines, Iowa; Shuey Factories bldg., Springfield, Ohio; 1285 W. 2d street, Cleveland, Ohio.

WILD & STEVENS, Inc., 5 Purchase street, Boston 9, Mass. Established 1859.

Printers' Supplies

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

ADZIT PRINTERS SUPPLY COMPANY, Grand Rapids, Mich.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

G. E. REINHARDT, Leipzig-Connewitz 138, Germany.

Printing Machinery, Rebuilt

THE RATHBUN & BIRD COMPANY, 17-19 Walker street, New York city. Printers' and Bookbinders' Machinists.

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Printing Material

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Punching Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Rebuilt Printing Presses

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Roughing Machines

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Ruling Machines

G. E. REINHARDT, late Förste & Tromm, Leipzig-Connewitz 138, Germany.

Slitting, Perforating and Scoring Attachments

HOFF Combination Slitter, Perforator and Scorer attachments. LESLIE D. HOFF MFG. CO., 1142 Salem avenue, Hillside, N. J.

Stereotyping Equipment

BARNHART BROTHERS & SPINDLER — For address see Typefounders.

Stereotyping Outfits

ACME DRY PROCESS STEREOTYPING—This is a new process for fine job and book work; matrices are molded in a job press on special matrix boards; the easiest of all stereotyping processes; plates sharp as electros. COLD SIMPLEX STEREOTYPING—A brush-molding process; level plates with no concave faces on type or cuts; quick and inexpensive process. Note this: Matrices made by either process are deep enough for rubber stamp work. Send stamps for literature. HENRY KAHR, 240 East 33d street, New York.

Tags

MR. PRINTER—Send TAG inquiries and orders to THE DENNY TAG COMPANY, Inc., West Chester, Pa., for quick service. Anything in blank or printed, regular or special tags, at lowest trade prices.

Type Founders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material, greatest output, most complete selection. Dealer in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest type specimens. Houses—Boston, 270 Congress st.; New York, 200 William st.; Philadelphia, 17 S. 6th st.; Baltimore, 215 Guilford av.; Richmond, 11 Governor st.; Atlanta, 24 S. Forsythe st.; Buffalo, 45 N. Division st.; Pittsburgh, 323 3d av.; Cleveland, 15 St. Clair av., N.-E.; Cincinnati, 646 Main st.; St. Louis, 9th and Walnut sts.; Chicago, 517-519 W. Monroe st.; Detroit, 557 W. Larned st.; Kansas City, 10th and Wyandotte sts.; Minneapolis, 419 4th st., South; Denver, 1621 Blake st.; Los Angeles, 121 N. Broadway; San Francisco, 820 Mission st.; Portland, 47 4th st.; Spokane, West 310 First av.; Milwaukee, 125 2d st.; Winnipeg, Can., 376 Donald st.

BARNHART BROTHERS & SPINDLER, manufacturers of Type and Superior Specialties for Printers—Merchants of printing machinery and equipment, materials and supplies—factory at Chicago; sales and service houses at Chicago, Washington, D. C., Dallas, St. Louis, Kansas City, Omaha, Saint Paul, Seattle, Vancouver, B. C.

HANSEN, H. C., TYPE FOUNDRY (established 1872), 190-192 Congress street, Boston. 535-547 Pearl street, cor. Elm, New York.

EMPIRE TYPE FOUNDRY (est. 1894), makers Wood Type, Metal Type, Reglet and Cutting Sticks. Buffalo, N. Y.; Delevan, N. Y.

Wire Stitchers

HOFFMANN TYPE & ENGRAVING CO., 114 E. 13th street, New York city. Large stock "Brehmer" wire stitchers.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wire Stitchers, Bookbinders and Box Makers

LATHAM MACHINERY CO., 1153 Fulton street, Chicago.

Wood Goods

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Wood Type

EASTERN BRASS & WOOD TYPE CO., 114 East 13th street, New York city. Large stock in fonts and sorts.

The Productimeter

Plain Figures Long Life
Sure Action Instant Reset
Get our Bulletin 41.

DURANT MANUFACTURING CO.
(1167) 653 Buffum St., Milwaukee, Wis.



CALENDARS

We sell our art Calendars exclusively to Printers throughout the United States and Canada. Write for particulars.

HENRY TIRRILL & CO.

2607-9 N. Broadway St. Louis, Mo.

Bond Blanks

With Coupons or without. To be completed by Printing or Lithographing.

ALBERT B. KING & CO., Inc., Dept. I. P.

MAKERS OF PRINTERS' HELPS,

45 Warren Street New York, N. Y.



Ye Sign of Quality
INKS

EAGLE PRINTING INK CO.

NEW YORK CINCINNATI CHICAGO

PRESSES for Lithographers, Printers, Folding Box Manufacturers and Newspaper Publishers. Tell us your requirements. We have the press.

WALTER SCOTT & CO., Plainfield, New Jersey

STRAIT'S PATENT LEVER FEED GUIDE



Original Style—Without Tongue
Dozen, \$2.00; Half Dozen, \$1.10; Set, 60c.

Improved Style—With Tongue
Dozen, \$2.50; Half Dozen, \$1.35; Set, 75c.

Sold by Dealers Everywhere

H. H. STRAIT, Overland, Mo.

Pat. Jan. 9, 1909, Feb. 21, 1922.

**You will get
Good Results
if you use**

WETTER



**ALL DEALERS
SELL THEM**

Send for Catalog

Numbering Machines :

Wetter Numbering Machine Co., Atlantic Ave. and Logan St., Brooklyn, N.Y., U.S.A.



Saved \$4.00 to \$12.00
Per Form

" * * * thus saving * * * from \$4.00 and \$8.00 to \$12.00 per form. This would indicate that this little machine will soon pay for itself as it has done in our case."

One-half of the makeready time on cylinder presses can be done away with. During the peak load that means something. Savings like the above are not unusual and to them can be added the advantage of more sold hours in composing room and bindery.

THE HACKER PLATE GAUGE AND RECTIFIER

measures either mounted or unmounted plates under *press pressure*. Means for accurately correcting the error in plates are conveniently at hand. Rectified forms show level and even impression on the first pull. Actual makeready starts at once and the press will be running printed sheets in half the time taken by the old, trial and error method.

Would you spend a few minutes to satisfy yourself how this would work out in your pressroom? A brief statement of the number of presses you operate and the character of work you do will bring an opinion which will neither obligate or mislead you.

HACKER MANUFACTURING CO.

320 South Honore Street

CHICAGO, ILLINOIS

Mid-States

(Reg. U. S. Pat. Off.)

REALLY FLAT

GUMMED PAPERS

Made in Chicago—Used from Coast to Coast.

Labels made of *Colored Gummed Paper* are not only attractive but they are of great value to distinguish various grades and kinds of merchandise.

The MID-STATES line of colors include eight beautiful shades.

MID-STATES *Gummed Papers* remain flat under extreme conditions and can therefore be printed just as readily as un-gummed paper.

Manufactured by

Mid-States Gummed Paper Co.

2433 S. Robey St., Chicago, Ill.

New York

St. Louis

Minneapolis

San Francisco

No More Tribute Paid to Make-Ready

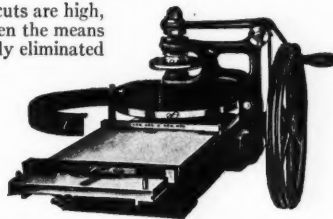
Hours have been unwittingly thrown away in excessive costs of make-ready because cuts are high, uneven, twisted, or warped. Though make-ready time is productive time, it has been the means for exceedingly high costs on forms containing many cuts. Make-ready is practically eliminated where cuts have been brought to standard by a

Type-Hi Disc Planer

Instances are recorded where more than 75 per cent of time of make-ready has been saved by leveling and "taking the rock" out of plates before they went on the press.

Every composing room should have a TYPE-HI DISC PLANER. Planes Wood and Metal.

Exclusive Export Agents: PARSONS TRADING COMPANY, New York — London



TYPE-HI CORPORATION . . SYRACUSE, N. Y., U. S. A.

Makers of Buckeye Cover Pass Their 75th Year



The Founder
WILLIAM BECKETT
1821 - 1895

The Beckett Paper Company, in 1923, passes a notable waymark in its life.

Founded in 1848, this company has continued the manufacture of its papers without interruption during three-quarters of a century.

The properties, though greatly expanded and twice rebuilt in their entirety, remain on the original site and in the same control.

Our customer list contains today names that have appeared in our books every month during this long period. Many of our connections have continued with great content for terms longer than the life of the average man.

The improvement of our product, friendly and just relations with our customers and useful service to the public have been and will continue to be the actuating motives of our conduct.

BUCKEYE COVER, our most renowned product, was sold in larger quantity in our Seventy-fifth year than ever before.

Envelopes of BUCKEYE COVER are now stocked and are quickly obtainable.

The Beckett Paper Company

Makers of Good Paper

in Hamilton, Ohio, Since 1848

THE BECKETT PAPER COMPANY, Hamilton, Ohio:

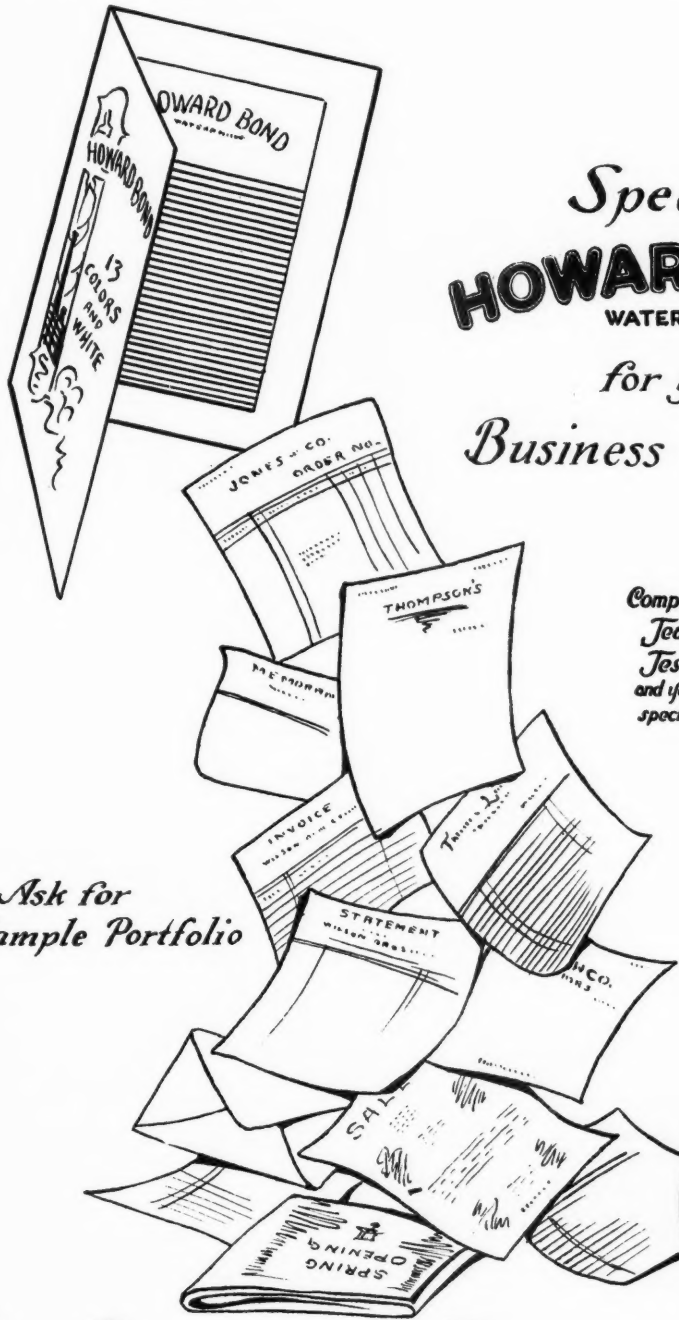
Send us, please, Buckeye Cover Specimen Box No. 6, containing your varied collection of printing suggestions.

Name.....

Address.....

Chicago Office: 1148 Otis Building

New York Office: 280 Broadway



Specify
HOWARD BOND
 WATERMARKED
 for your
Business Stationery

*Compare it
 Tear it
 Test it
 and you will
 specify it*

*Ask for
 Sample Portfolio*

THE HOWARD PAPER COMPANY

URBANA

OHIO

HOWARD BOND

HOWARD LAID BOND

HOWARD LEDGER

The Antecedents of Anglo-Saxon Bond

Made in the only mill in this
country devoted exclusively to
the manufacture of bond papers
Made in the mill that makes Old
Hampshire Bond

Anglo-Saxon Bond is reasonably
priced, and is made in white and
eight colors A sample always
proves interesting

Anglo-Saxon Bond Selling Agents

Baltimore, Md.	- - - - -	J. Francis Hock & Company
Boston, Mass.	- - - - -	Cook-Vivian Company
Chicago, Ill.	- - - - -	Burgess Paper Company
Cincinnati, Ohio	- - - - -	The Chatfield & Woods Company
Cleveland, Ohio	- - - - -	The Union Paper & Twine Company
Kansas City, Mo.	- - - - -	Birmingham, Little & Prosser Company
New York City	- - - - -	Lasher & Lathrop, Inc.
Philadelphia, Pa.	- - - - -	Molten Paper Company
Pittsburgh, Pa.	- - - - -	The Chatfield & Woods Company
Rochester, N. Y.	- - - - -	George E. Doyle Company
St. Louis, Mo.	- - - - -	Mack-Elliott Paper Company

FOREIGN

London, England	- - - - -	Lindenmeyr & Johnson Paper Company, Ltd.
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HAMPSHIRE PAPER COMPANY
SOUTH HADLEY FALLS, MASS.

Lodestone Covers

Sheer
Beauty

Lodestone *the Attractor*

THE strikingly beautiful, varicolored design of this cover stock catches the eye instantly. Because of this power to attract, we named it Lodestone.

Low in price, great in attention-value, Lodestone is being widely used for large-edition printing, thus overcoming a difficulty presented by other fine but high-priced cover stocks.

Lodestone is waterproof and non-cracking. The color being identical on both sides, a very rich effect is obtained by using light-weight Lodestone for fly-leaves of booklets, catalogs, etc.

Be sure that your name is on our mailing list to receive the attractive made-up samples that we will send out during the year. These samples will show you some 1923 attention-getting Ideas for designing Booklets, Folders, Catalogs, etc.

Sign and mail
the coupon today.

Hampden Glazed Paper and Card Co., Holyoke, Mass.:

You may send the complimentary made-up samples of Lodestone showing the new designs that you get out during 1923.

Name _____

Address _____

City _____ State _____

HAMPDEN GLAZED PAPER & CARD CO.

HOLYOKE, MASSACHUSETTS, U. S. A.

Stonewall Linen Ledger

TO THE LAST FIBRE! The message of Stonewall Linen Ledger is as real and compelling as if audibly uttered. Back of every shred of rag and pulp in every inch of this paper is the desire to make the best ledger paper possible at a price that is not prohibitive. Strength is pressed into every sheet along with the Neenah Owl Mark. Its surface is as smooth and firm as its body is tough and enduring. It's true—clear through—to the last fibre.

"Note the Tear and Wear as well as the Test"

DISTRIBUTORS


APPLETON, WIS.....	Woelz Brothers	NEW ORLEANS, LA....	The Diem & Wing Paper Co.
BALTIMORE, MD....	Barton, Duer & Koch Paper Co.	NEW YORK CITY.....	F. W. Anderson & Co.
BIRMINGHAM, ALA....	The Diem & Wing Paper Co.	NEW YORK CITY.....	Sutphin Paper Co.
BUTTE, MONT.....	Minneapolis Paper Co.	NEW YORK CITY.....	Urquhart Paper Co.
COLUMBUS, OHIO....	The Diem & Wing Paper Co.	NORFOLK, VA.....	O'd Dominion Paper Co.
CHICAGO, ILL.....	The Blunden Lyon Co.	OMAHA, NEB.....	Field-Hamilton-Smith Paper Co.
CINCINNATI, OHIO....	The Diem & Wing Paper Co.	OKLAHOMA CITY, OKLA....	Kansas City Paper House
CLEVELAND, OHIO....	Cleveland Paper Mfg. Co.	PHILADELPHIA, PA.....	Molten Paper Co.
COLUMBIA, S. C.....	Epes-Fitzgerald Paper Co.	RICHMOND, VA.....	Epes-Fitzgerald Paper Co.
HOUSTON, TEXAS....	The Paper Supply Co.	ST. LOUIS, MO.....	Acme Paper Co.
INDIANAPOLIS, IND.....	Century Paper Co.	ST. PAUL, MINN.....	E. J. Stillwell Paper Co.
KANSAS CITY, MO....	Kansas City Paper House	SAN ANTONIO, TEXAS....	San Antonio Paper Co.
LOS ANGELES, CAL....	Western Pacific Paper Co.	SPRINGFIELD, MO.....	Springfield Paper Co.
LOUISVILLE, KY....	The Rowland Co.	SPOKANE, WASH....	Spokane Paper & Stationery Co.
MEMPHIS, TENN.....	Taylor Paper Co.	TULSA, OKLA.....	Taylor Paper Co.
MILWAUKEE, WIS....	Allman-Christiansen Paper Co.	WASHINGTON, D. C....	Barton, Duer & Koch Paper Co.
MINNEAPOLIS, MINN.....	Minneapolis Paper Co.	WORCESTER, MASS.....	Charles A. Esty Paper Co.

EXPORT—NEW YORK CITY, American Paper Exports, Inc.

NEENAH PAPER COMPANY

Neenah, Wisconsin

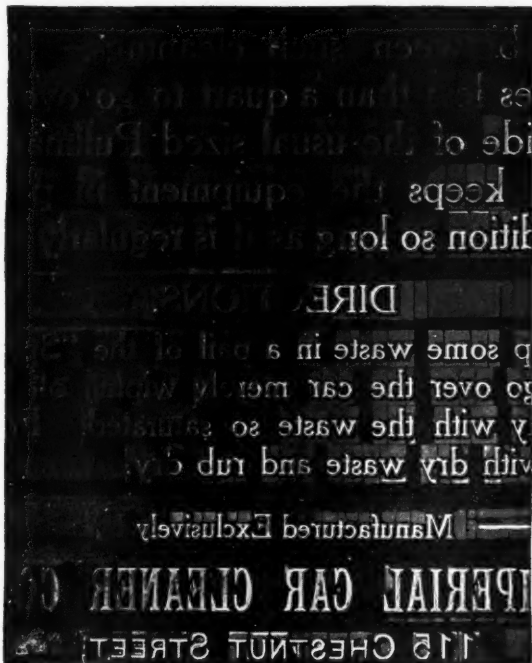
Makers of
OLD COUNCIL TREE BOND
SUCCESS BOND
CHIEFTAIN BOND
NEENAH BOND

Check the  Names

WISDOM BOND
GLACIER BOND
STONEWALL LINEN LEDGER
RESOLUTE LEDGER
PRESTIGE LEDGER

Write for complete free sample outfit, including full sheets of Neenah bonds and ledgers for testing purposes





"Instantaneous" is so powerful that only a few drops are needed to clean the dirtiest form.

PHENOID
TRADE MARK

INSTANTANEOUS TYPE CLEANER

Saves your precious minutes, saves your customers' cuts, saves your type from the "hell box", guarantees unmuddied color and generally gives you a firmer grip on net profits.

"INSTANTANEOUS" is all that its name implies—it works like lightning on ink, grease and dirt. A few drops puts all grime into solution and makes type like new. Nothing can compare with it for fountain washing for it dries almost immediately and leaves *absolutely none of the usual oily film.*

This Super-solvent is totally free from acid, alkali, abrasive and water, is non-injurious to metal, wood, or the health of the workmen.

ORDER TRIAL QUART CAN
and test "Instantaneous" on the hardest job in your plant.
You will find it the fastest solvent you have ever used.

Trial Quarts, \$1.00 • Gallon Cans, \$3.00

CHALMERS CHEMICAL COMPANY
Specialists for over 20 years in Solvents and Detergents
123 Chestnut Street Newark, N. J.

What PHENOID Users Say

A foreman writes: "Instantaneous" to me is a revelation. It saves time and labor and gives our customers satisfactory results from standing matter."

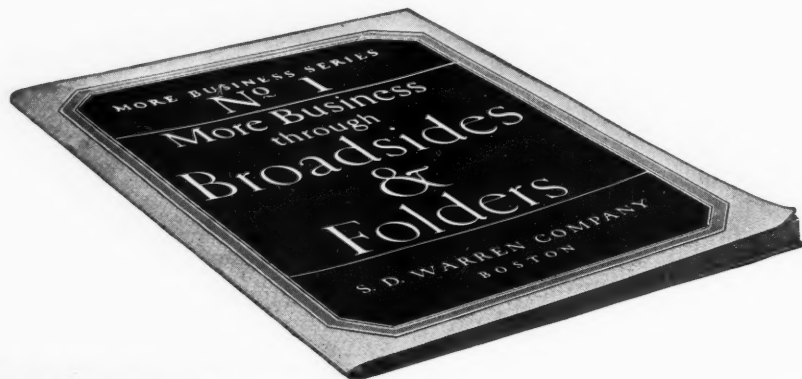
A superintendent says: "We find ourselves unable to 'keep house' without 'Instantaneous'. It cleans quickly, dries immediately and leaves a clean, sharp printing surface."

A printer writes: "We have much 'reprint' work and 'Instantaneous' is a real necessity. We particularly appreciate the absence of floating particles usual with other removers."

A publisher says: "We have never seen anything remove hard ink the way 'Instantaneous' does."

Another printer writes: "We have tested a sample quart of 'Instantaneous'. Please send five gallons."

Another publisher writes: "We have tested 'Instantaneous' on cuts caked with ink fully two years old. A very small quantity of your cleaner made the cuts good as new."



Expose your customers to the infectious ideas in this book

THIS book contains the germ of many a printing order.

Carry a copy with you when you call on each customer. Show it to him casually and let him look at the many interesting illustrations and examples.

Pick out one or two of these examples and start him thinking of similar broadsides for his own business.

Point out the principles which this book describes, and show him how he can make use of them in preparing his own broadsides.

A step toward new business

With this book in front of you, it is hard to prevent an enthusiastic discussion of what broadsides can do and how

better
paper
means
better
printing

“More Business through Broadsides and Folders” means more business for you

they should be prepared.

The presentation of this book to your customers will be a step toward new business.

The principles contained in “More Business through Broadsides and Folders” have been described so simply and graphically that they make interesting reading. The book is not one that needs to be “studied.”

At a cost of 2 minutes and 2 sentences

Address a postal card to the nearest distributor of Warren's Standard Printing Papers and write on the back of it “Please send me a copy of ‘More Business through Broadsides and Folders.’ My address is



S. D. WARREN COMPANY . BOSTON, MASS.

WARREN'S

STANDARD PRINTING PAPERS



Atlantic Bond

When selecting paper for Office and Factory Forms, remember that Atlantic Bond is made in eleven distinctive colors besides white — all tub sized and *genuinely* watermarked

Atlantic Bond Distributors

ALBANY—W. H. Smith Paper Corporation
ATLANTA—Sloan Paper Company
BALTIMORE—Baltimore Paper Company, Inc.
BOSTON—Cook-Vivian Company
 Von Olker-Snell Paper Company
BRIDGEPORT—The Gorton Paper Corporation
BUFFALO—The Disher Paper Company
BUTTE, MONT.—Minneapolis Paper Company
CHICAGO—La Salle Paper Company
CLEVELAND—Millcraft Paper Company
DETROIT—Paper House of Michigan
DULUTH, MINN.—Minneapolis Paper Company
JACKSONVILLE—H. & W. B. Drew
LOS ANGELES—Blake, Moffitt & Towne
LOUISVILLE—The Rowland Company
MANILA, P. I.—J. P. Heilbronn Company
MINNEAPOLIS—Minneapolis Paper Company
NEW YORK CITY—Miller & Wright Paper Company
 Sutphin Paper Company
PHILADELPHIA—Molten Paper Company
PITTSBURGH—General Paper & Cordage Company
PORTLAND, ORE.—Blake, McFall Company
RICHMOND—Southern Paper Company
ROCHESTER—The George E. Doyle Paper Company
SAN FRANCISCO—Blake, Moffitt & Towne
ST. LOUIS—Acme Paper Company
ST. PAUL—E. J. Stilwell Paper Company
SEATTLE—American Paper Company
SPOKANE—Spokane Paper & Stationery Company
TACOMA—Tacoma Paper & Stationery Company
WINNIPEG, CANADA—The Barkwell Paper Company

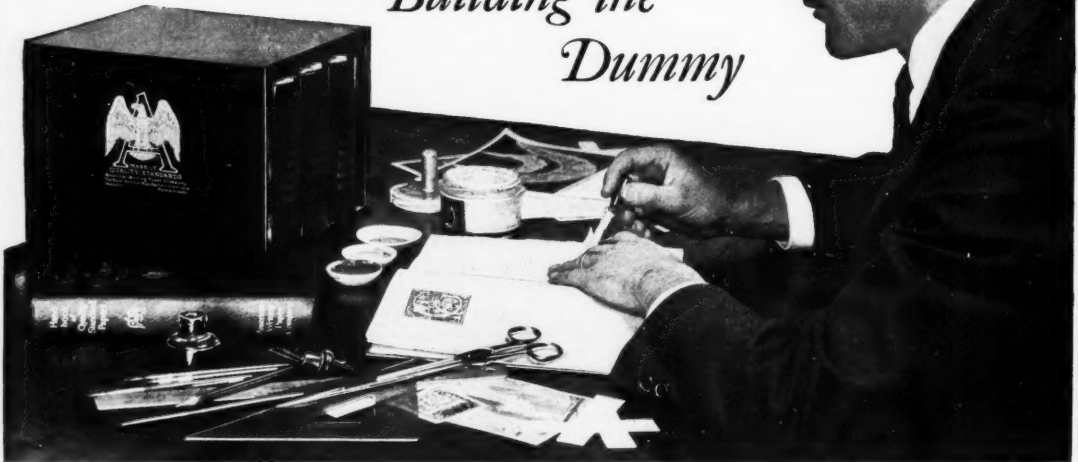
EXPORT—A. M. Capen's Sons, Inc., 60 Pearl Street, New York
W. C. Powers Company, Ltd., Blackfriar's House, London, E. C., England
 J. P. Heilbronn, Manila, P. I.

ENVELOPES—United States Envelope Company, Springfield, Mass.
TABLETS AND TYPEWRITER PAPER—J. C. Blair Co., Huntingdon, Pa.

EASTERN MANUFACTURING COMPANY
501 FIFTH AVENUE · NEW YORK

Plan Before Paste

—Building the
Dummy



THE dummy is an important part of advertising; it visualizes a thought, if only in the rough. But careful planning should precede work. The dummy requires paper, first of all. Keeping the Eagle-A Desk Library at your elbow gives you instant and complete paper knowledge. The constant use of the three books of samples, visualizing the 59 definitely graded papers, and the Handbook telling the *correct* paper for your purpose, is the essential preliminary step in planning printed salesmanship.

The Desk Library thus enables you to benefit from the savings resulting from great mass production and a high standard of quality constantly maintained — embodying a true definition of the meaning of Eagle-A Standardized Mill-Brand Papers. But the Handbook must be carefully followed.

For instance, on the important subject of

Bond Papers the Handbook tells all the attributes Bond papers should have. Knowing them, you select Bonds with complete knowledge and confidence. The nine carefully graded Eagle-A Bonds, made in white and numerous colors, cover every business need for which a Bond paper may be used. Moreover, a study of the Bond section of the Handbook will suggest new avenues of business.

Printed Bond Specimens

A handy portfolio containing *Printed Bond* sheets and envelopes is being prepared. It will show by sample the correct uses of the different grades.

Send us your name to be added to the list of those who will receive this and the eight other portfolios of the series, each with printed specimens of an Eagle-A line.

AMERICAN WRITING PAPER COMPANY

The Paper Service Manufacturing Institution

HOLYOKE 10, MASS.



BONDS (9 grades)

Coupon-I
Agawam-II
Persian-III
Contract-IV
Airpost-V
Chevron-VI
Acceptance-VII
Norman-VIII
Telephone-IX

LINENS (4 grades)

U. S. Linen-I
Colonial-II
Aulde Scotia-III
Lynne-III
Rival-IV

MIMEOGRAPHS (3 grades)

Peerless-I
Delta-II
Penpoint-III

WRITINGS (5 grades)

Old Chester Mills-I
Parsons Tinted-II
Waugan Colored Flats-III
Mt. Nonotuck Mills-IV
Mt. Tom Mills-V

LEDGERS (6 grades)

Government Record-I
Brunswick Linen-II
Account Linen-III
Extension-IV
Gloria-V
Telephone-VI

OFFSETS (4 grades)

Albion-I
Beche-II
Chester-III
Dickinson-IV

BOOK PAPERS (10 grades)

Deckle d'Aigle-I (De Luxe)
Amer. Vellum-II
Berkshire Text-III
Albion Text-IV
American Bulking Book-V
Railroad Folder-VI
Arrivé Half-tone-VII
Amer. Super Calendered-VIII
" English Finish-VIII

COVER PAPERS (7 grades)

Deckle d'Aigle (De Luxe)-I
Amer. Embossed (De Luxe)-II
Herculean-III
Arven Plate-IV
Paradox-V
Riverdale-VI
Standard-VII

TYPEWRITER PAPERS (7 grades)

Coupon Bond-I
Agawam Parchment-II
U. S. Linen-III
Roman, Persian Bond, and Colonial Pro and Con-III
Contract Bond-IV
Airpost Bond-V
Chevron Bond-VI
Acceptance Bond-VII

BRISTOLS (6 grades)

Agawam-I
Cherokee-II
Darwin-III
Amer. Rope-IV
Amer. Post Card-I
Amer. No. 1 Jute-I

DRAWING PAPERS (4 grades)

Amer. No. 10-I
Amer. No. 20-II
Amer. No. 30-III
Amer. No. 40-IV

WEDDINGS (2 grades)

Arden-I
Biscay-II

ANNOUNCEMENTS

Folded and Flat Sheets
Wedding
Stork
Visiting Cards and Envelopes
Mourning Stationery
Cards and Envelopes
Papeteries

PAPETERIES (3 grades)

Chesterfield-I
Dorington-II
Farnsworth-III

COMMERCIAL STATIONERY CABINETS (4 grades)

Coupon Bond-I
Contract Bond-II
Acceptance Bond-III
Old Chester Mills-I

MANUSCRIPT COVER

WRITING TABLETS
QUALITY MANIFOLD
RULED PAPERS
SPECIALTIES



How to judge coated paper

HOLD the sheet up to the light. If there are dark "bunches" showing, then the paper is not good, because these dark places represent inaccurate "felt-ing" which results in undue brittleness when these spots are calendered out, or leaves an uneven surface if the calendering is not sufficient to flatten them down.

Look through a sheet of White Mountain Enamel and you can see instantly that it was felted correctly, and is uniform in thickness and texture. There are no spots, no mottled effect. It takes ink better, it stands up better, it produces a better job.

White Mountain quality is a logical result of perfect chemical and mechanical control, and is always cut into sheets a single roll at a time.

THE WHITAKER PAPER COMPANY

ATLANTA, CHICAGO, DENVER, DETROIT, INDIANAPOLIS, NEW YORK CITY, BALTIMORE
PITTSBURGH, CINCINNATI, BIRMINGHAM, COLUMBUS, DAYTON, RICHMOND, PHILADELPHIA

Sales offices in 30 principal cities

Finished examples of what your customers will get

When your customer orders a catalog he has a fairly clear idea of how the finished job is going to look. When you try to sell him announcements, he may demur because he cannot quite imagine what they will look like when completed.

To meet this difficulty, and to enable you to show your customer finished examples of what he will get, we have prepared several groups of announcements.

Each group of three pieces deals with one particular line of business. In copy, art and engravings, these groups set the standard the merchant would *like* to use, if he could stand the initial cost of preparation.

Under this new Linweave plan, with the cost of copy, art, and engravings eliminated, you can sell him quality announcements at a price that will interest *him*—and at a profit that will interest *you*.

Your Linweave distributor, in the list at the right, will supply you specimen copies of these announcements to use in selling your merchants.

He will also supply, at cost, two-color electros for use on Linweave stock, with envelopes to match. The first series—for florists—is now ready. It comprises three attractive and interesting mailing pieces.

Your Linweave distributor will show you this series on request—and will explain how to use it profitably. Succeeding series will deal with other special lines of business.

Use these Linweave Announcements to open new accounts—and to stimulate business with (and of) present customers. Get in touch with your Linweave distributor without delay.

NATIONAL ANNOUNCEMENT ASSOCIATION
SPRINGFIELD, MASSACHUSETTS

Fine Announcement Papers with *Envelopes to Match*



ATLANTA, GA. Sloan Paper Company	NEW YORK, N. Y. M. & F. Schlosser
BALTIMORE, MD. Barton, Duer & Koch Paper Company	OAKLAND, CAL. Zellerbach Paper Company
BOSTON, MASS. A. Storrs & Bement Co.	OKLAHOMA CITY, OKL. Western Newspaper Union
BUFFALO, N. Y. Alling & Cory Company	OMAHA, NEB. Western Paper Company
CHARLOTTE, N. C. Western Newspaper Union	PHILADELPHIA, PA. Raymond & McNutt Co.
CHICAGO, ILL. Swigart Paper Company	PITTSBURGH, PA. Alling & Cory Company
CINCINNATI, OHIO Standard Paper Co.	PORTLAND, ORE. Zellerbach Paper Company
CLEVELAND, OHIO Millcraft Paper Company	RICHMOND, VA. B. W. Wilson Paper Co.
DENVER, COLO. Western Paper Company	ROCHESTER, N. Y. Alling & Cory Company
DES MOINES, IOWA Western Newspaper Union	SACRAMENTO, CAL. Zellerbach Paper Company
DETROIT, MICH. Paper House of Michigan	SALT LAKE CITY, UTAH Western Newspaper Union
FARGO, N. DAK. Western Newspaper Union	SAN DIEGO, CAL. Zellerbach Paper Company
FORT WAYNE, IND. Western Newspaper Union	SAN FRANCISCO, CAL. Zellerbach Paper Company
FRESNO, CAL. Zellerbach Paper Company	SEATTLE, WASH. Zellerbach Paper Company
GRAND RAPIDS, MICH. Dwight Brothers Paper Co.	SIoux CITY, IOWA Western Newspaper Union
INDIANAPOLIS, IND. Crescent Paper Company	SPOKANE, WASH. Zellerbach Paper Company
KANSAS CITY, MO. Midwestern Paper Company	ST. LOUIS, MO. Mack-Elliott Paper Co.
LINCOLN, NEB. Western Newspaper Union	ST. PAUL, MINN. The Nassau Paper Co.
LITTLE ROCK, ARK. Western Newspaper Union	WASHINGTON, D. C. Barton, Duer & Koch Paper Company
LOS ANGELES, CAL. Zellerbach Paper Company	WICHITA, KANSAS Western Newspaper Union
LOUISVILLE, KY. Louisville Paper Co.	
MILWAUKEE, WIS. E. A. Bouer Company	FOREIGN DISTRIBUTORS
MINNEAPOLIS, MINN. The John Leslie Paper Co.	NEW YORK CITY American Paper Exports, Inc.
NEW HAVEN, CONN. A. Storrs & Bement Co.	HULL, ENGLAND G. F. Smith & Son, Ltd.

Linweave

P A P E R S a n d C A R D S

Envelopes to Match



TONS of otherwise good printed matter finds the shortest route to the wastebasket every year because it lacks that important first-impression value that would give it the stamp of character.

The success of a printing establishment is based largely upon the results the advertiser gets. If the printed matter pays, the printer gets plenty of orders.

You can reduce the printing waste that works directly against your own interest by helping your customer select cover papers that combine the job of binding with the job of impression-making. There's no reason why one need use a beautiful paper that can't stand the wear and tear, nor a tough paper of shabby appearance.

The PENINSULAR Standard Lines have character, strength and inherent worth. Use these convenient samples to help your customers make satisfactory selections.

The wide array of colors in various finishes, weaves and weights helps you put the "STOP-LOOK-and-KEEP" into printed matter.

The Peninsular Standard Lines Are:

- | | |
|------------------|-------------------------|
| Orkid Cover | Colonial Cover |
| Publicity Cover | Neapolitan Cover |
| Gibraltar Cover | Patrician Cover |
| Publishers Cover | Covenant Book and Cover |
| Onimbo Cover | Tuscan Cover |

Peninsular Covers are quickly available through good paper merchants everywhere.

Peninsular Paper Co.
 YPSILANTI, MICH.
 Makers of Uncommon Cover Papers





Dexter's Star Manifold Linens

For Clear Carbon Copies

NEAT, legible file copies are assured by the use of Star Manifold Linen. Its peculiar finish, tissue weight and remarkable strength make it a perfect stock for manifolding. Even in a five-pound folio it has sufficient "backbone" for vertical filing and is not "messed up" by repeated handling.

THERE are unlimited uses for Dexter's Star Manifold Linen in every office. It is a rag-stock writing paper and should not be confused with common tissues. Being particularly adapted for making several clear carbon copies at one time, it is recommended for various office systems which call for a duplication of orders or instruction.

IN order to meet the various departmental requirements of modern business, Star Manifold is made in many weights, finishes, sizes and colors.

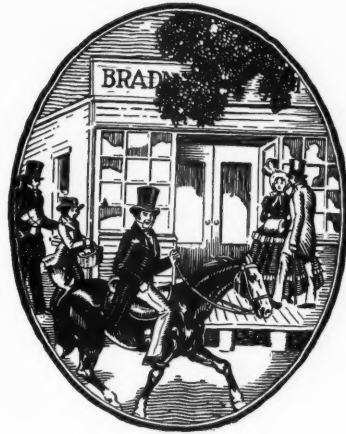
Send for Sample Book

C. H. DEXTER & SONS, Inc.

Princess Cover Paper, Star Tissues and Manifolds

WINDSOR LOCKS, CONN.





70 Years of Development

*"Lives of great men all remind us
We can make our lives sublime;
And departing leave behind us
Footprints in the sands of time."*

TO speak of the infancy of Chicago is a reference to the past more distant in fancy than in fact.

Yet in 1852 Chicago was "of minor consequence" and had been omitted from the original road surveys between trading points important at that time.

It was during this stage of civic infancy that one day in 1852 a new commercial sign appeared over the door of 133 South Water Street, announcing that Bradner Smith & Company had established a business to deal in wrapping paper for retailers, paper and cardboard for printers, and in raw materials to be sold to the paper mills from which the new firm received its finished paper supplies.

In the seventy years that have elapsed many "footprints" have been deeply imbedded in the paths of progress, in invention, science, education and merchandising. It has been a period which has witnessed some of the most conspicuous influences in national development.

Bradner Smith & Company

175 West Monroe Street

Chicago, Illinois

Collins

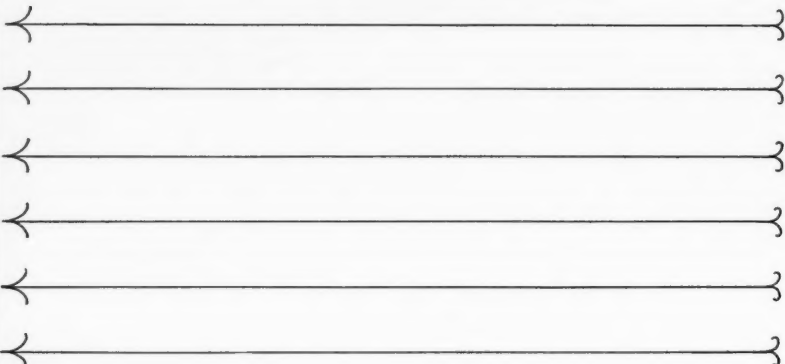
ALGERIAN { TWO SIZES }
 { SEVEN COLORS }

CASTILIAN { STANDARD WEIGHT }
 { LIGHTWEIGHT }
 { DUPLEX WHITE LINED }
 { BOOK LINING }

DAMASCAN { STANDARD WEIGHT }
 { LIGHT WEIGHT }

OXONIAN { CONSOLIDATING }
 { VELUMET AND }
 { BIRD OF PARADISE }

Dignity
 Durability
 Style
 Printability
 Color
 Texture



EMPHASIZED in every Collins Quality Cover Paper are the *six essential points* which qualify them to deliver your sales message. Each point of superiority is *moulded* into the sheet—each point is *essential* for maximum results.

The finest printing and embossing effects are made practical on Collins Quality Cover Papers due to the unique coating and processing. Injected into the even-fibred stock is a leathery feel, a distinctive surface and a richness of coloring obtained only by our original methods.

Collins Quality Cover Papers are sold through recognized dealers in the principal cities. Write us for the latest specimen books.

A. M. COLLINS MANUFACTURING COMPANY
 Makers of "Ultrafine" Coated Cardboards and Cover Papers
 226-240 COLUMBIA AVENUE PHILADELPHIA, U. S. A.

Covers



COATING MACHINE: Where the coating is brushed onto Victory Dull Coat. ¶ The men who work in the Allied Mills are born paper makers. Each one knows just how to develop quality in paper as it passes through its different stages of manufacture — which, together with Allied formulas, Allied equipment and carefully selected materials, explains Allied value.

VICTORY DULL COAT is characterized by a velvet softness, so far as the eye and touch are concerned. But to the printing press it presents a surface so firm and so perfectly coated that it takes with ease those exquisite impressions which are the pride of Master Printers. It is a "dull" coat indeed—but not a dead, leaden dull coat. In its delicate finish it preserves what many soft-surfaced papers lose — the *life* and *intensity* of a glossy

sheet. The *glare* is gone—but the *tone* remains. You will find that this stock lends an atmosphere of sterling quality to the booklets, brochures, envelope enclosures and other high grade pieces for which it is used. We will be glad to furnish you with any samples you may need. In writing for them please address Desk 4, Office 7.

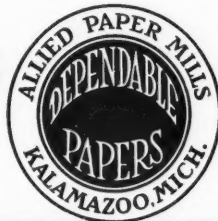
ALLIED PAPER MILLS, Kalamazoo, Michigan
NEW YORK WAREHOUSE: • • 471-473 Eleventh Avenue

BARDEEN DIVISION

KING DIVISION

MONARCH DIVISION

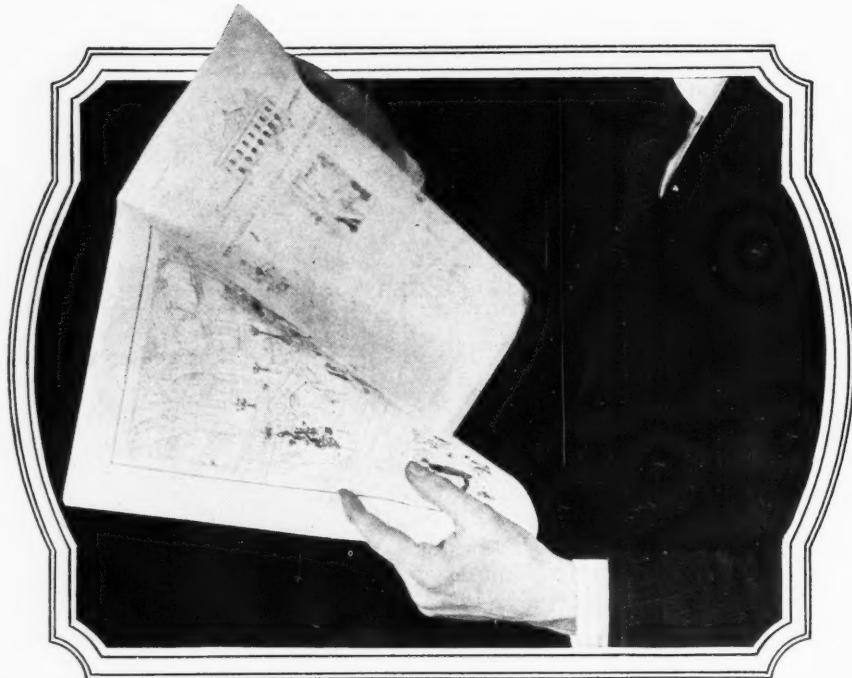
ALLIED



PAPERS

34 Coating Machines

10 Paper Machines



They'll surely read and keep the house organs YOU print

This is a suggestion to printers who realize that they must put real merit into the house organs they print before customers can get the best results out of them.

When you are satisfied that a house organ customer wants to make a fine and lasting impression, use Foldwell. There will be a little difference in cost to be sure. But you can depend upon it that this difference will be evident

If you want definite proof of this Foldwell quality, send for a free copy of "40 Vital Messages" which shows how beautifully Foldwell measures up under actual test.

in the finished work—that the customer will be entirely satisfied.

For with its exquisite printing surface Foldwell combines a rugged body of long, strong fibres which gives it the strength to remain beautifully fresh in the pressroom, in the mails and in the readers' hands. This one unique Foldwell characteristic will do much to make your work stand out—add to your reputation as a printer of house organs.

Folding Coated Book

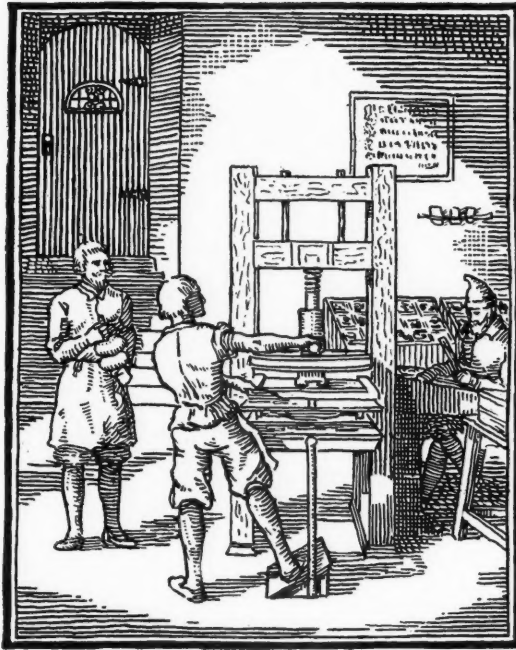
Folding Coated Cover

Folding Coated Writing

CHICAGO PAPER COMPANY, *Manufacturers*
Desk 4, 818 South Wells Street, Chicago • *Nationally Distributed*

Foldwell
TRADE MARK
REGISTERED

FOR ALL KINDS OF FINE PRINTING



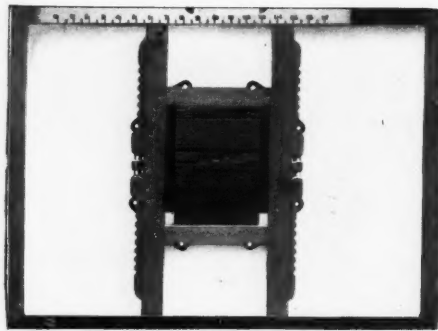
GILBERT

QUALITY PAPERS

DREADNAUGHT PARCHMENT
LANCASTER BOND, RADIANCE BOND
RESOURCE BOND, WIRELESS BOND
AVALANCHE BOND, VALIANT BOND
DREADNAUGHT LINEN LEDGER
OLD IRONSIDES LEDGER
DAUNTLESS LEDGER
ENTRY LEDGER
GILBERT PAPER COMPANY
SUPERFINE (*Laid & Wove.*)

GILBERT PAPER COMPANY, Menasha, Wisconsin





(KARL PATENT)

Adjustable Steel Chase and Lock-up

Here's a modern and practical labor-saving solution to the locking-up problem. No time lost on quoins, piles of furniture; no spring nor buckling in lockup, no loosening of forms in long, fast runs.

Order a set of Adjustable Steel Chases and Lock-ups today for your job presses and you will understand why they are rapidly becoming standard equipment in all good shops.

Manufactured by

The American Adjustable Chase Co.

TORRINGTON, CONN.

New York Office, 112 West 42d Street

WE sent free to every Printer and Advertising Man who asked for them, the three books constituting the first series of "The Printer—The Bond—The Ad." Hundreds of letters have been received expressing great interest and hearty appreciation.

The Second Series of "The Printer—The Bond—The Ad" is now ready. These books show some brand-new ideas for making your Direct-Mail Literature more result-getting by the distinctive use of line plates on EMPIRE BOND.

You are all interested in new ways of making Direct-Mail Advertising more attractive and effective. You need this useful Second Series. It will be sent free on request. Ask for it today—on your letterhead, please.

CAREW MANUFACTURING COMPANY
Makers of Empire Bond

SOUTH HADLEY FALLS MASSACHUSETTS U.S.A.

PRINTERS PRODUCE INCREASED PROFITS

and added SATISFACTION
through their greater sale of

Forman-Bassett DeLuxe Stock Certificates and DeLuxe Bond Blanks

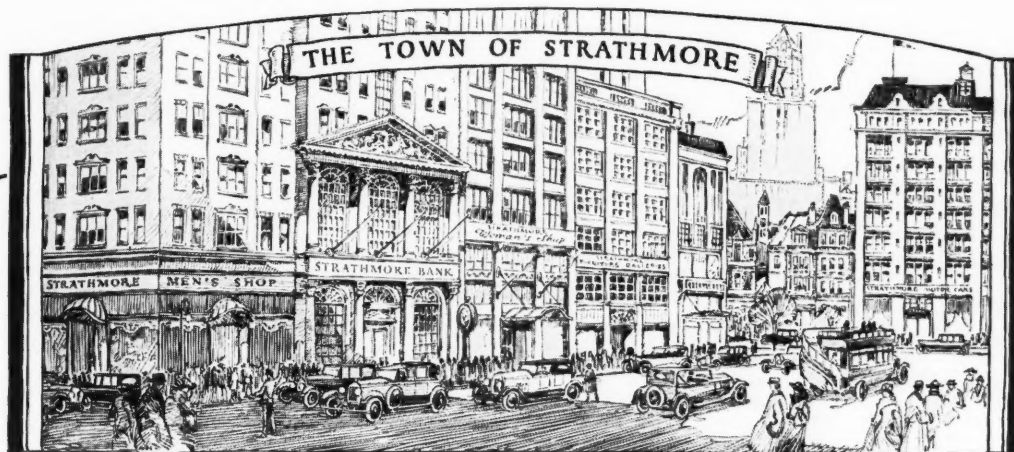
These DeLuxe Stock Certificates and Bond Blanks are printed on high grade paper in a manner that rivals steel engravings in richness, beauty, and perfection.

*Samples of these elegant forms
with prices sent on request.*

The Forman-Bassett Co.

Printers and Lithographers

1431 W. Third St., Cleveland, Ohio



STRATHMORE
MEN'S SHOP

STRATHMORE
BANK

STRATHMORE
WOMAN'S SHOP

STRATHMORE
FURNITURE GALLERIES

STRATHMORE
MOTOR CARS

The STRATHMORE TOWN Series

*T*HE merchants and institutions of the Town of Strathmore are about to advertise. Imaginary concerns, of course, are they all. But they represent, in a very real way, the important fields of direct-mail advertising.

Each will issue a piece of direct-mail. Three usefulnesses will be given each piece. First, it will stand as a prime example of direct-mail in its field. Second—as a source of suggestions and material, helpful alike to printer and advertiser. Third, as a demonstration of paper as part of the advertiser's picture.

As the collection grows, so will its value. Our suggestion is: if you are a printer, an advertising man, or a business executive, and if your name is *not* on our mailing list, please apply now.

STRATHMORF PAPER COMPANY, Mittineague, Mass.

STRATHMORE

Expressive Papers





How shall I get My Sales Message before the Public?

This question is puzzling many a sales executive, yet the answer is simple:
TELL YOUR STORY IN PICTURES!

Carefully planned pictures will bring returns at less cost per sale than any other form of advertising. This fact has been demonstrated over and over by practically every advertiser of consequence in the country. Crescent maintains a complete organization for putting picture punch into sales effort. We will be glad to show you how we can help you to get your sales message more forcefully before the public.

Crescent Engraving Co.
Kalamazoo

PROOF PRESSES



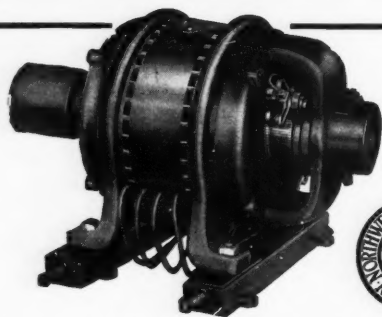
Potter Proof Press

Good proofs are expected by your customers. Our expert will recommend the size and style for your line of printing.

We carry in stock and sell a complete line of Printing Equipment. Complete Outfits.

WANNER
MACHINERY CO.
A.F. WANNER PROP.

714 - 16 South Dearborn Street, Chicago, Ill.
Three Phones - Harrison 6888



Lower Pressroom Costs

Through more efficient production have been accomplished in numerous printing plants by the use of *A-K Push-Button Control Motors*. A-K Motors give flexible control of speeds and reduce the amount of current metered when the speed is reduced.

Motors for Large Presses and Paper Cutters

We also manufacture Polyphase Slip-Ring Variable Speed Motors for larger size Presses and Constant Speed Polyphase Motors for ordinary power work required on Paper Cutters and other apparatus running at constant speed.

Write for illustrated circular and price list.

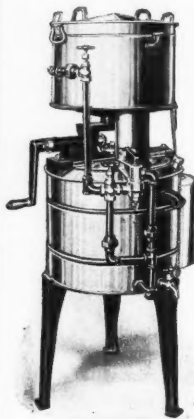
Northwestern Electric Co.

408-416 S. Hoyne Ave., Chicago, Ill., U. S. A.
441 Douglas Bldg., Los Angeles, Calif.
8 N. Sixth Street, Minneapolis, Minn.

Properly Prepared Glue Will Stick Tight!

Glue that has been weakened by exposure to steam will prove disastrous—it will mean unsatisfactory workmanship in the bindery. Don't take unnecessary chances. Equip your bindery with

THE WETMORE Model A-D Glue Heater and Pot



and eliminate all danger of spoiling or weakening glue. The Model A-D shown here does not have to be watched as the automatic temperature controller prevents overheating, and the patented instantaneous dissolver keeps steam from the glue.

The Model A-D is made in sizes from 2 gallons to 200 gallons daily capacity.

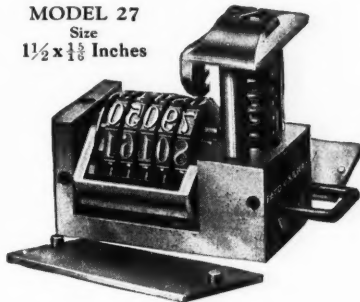
Write for booklet describing our complete line.

The New Advance Machinery Co.
Van Wert, Ohio

ROBERTS Numbering Machines

Type-High Model 27 Type-High Model 28
5 Wheels . . \$16.00 6 Wheels . . \$18.00

MODEL 27
Size
1½ x 1¼ Inches



No 12345

Fac Simile Impression
VIEW SHOWING PARTS DETACHED FOR CLEANING

ROBERTS MACHINES not only "print". They keep on printing, and *continue to print accurately*. They do not get out of alignment. They are smooth and efficient in operation, and their great strength insures maximum service and minimum replacement and repairs.

Ask for folder, "Eight Points of Preference for the Pressman."

Machines to number either forward or backward—Orders for either style filled from stock—Fully guaranteed—Over 75 other models—Write for information.

Simplest—Strongest—Fully Patented—Over 300,000 in use.

THE ROBERTS NUMBERING MACHINE COMPANY

694-710 Jamaica Avenue, Brooklyn, N. Y.

Builders of all kinds of Special Numbering Equipments. Branches and Agencies in principal countries of the world.

*You and
Your Customer*



**"Mr. Customer—
You're Paying too Much for
Your Envelopes. We Can Sup-
ply You Many Special Sizes at
Out-of-Stock Prices!"**

The Western States idea of envelope service is that there ought to be very few *special* made-to-order sizes. Many sizes, grades and styles that other manufacturers call "made-to-special-order" are regularly stocked in our line of 585 items.

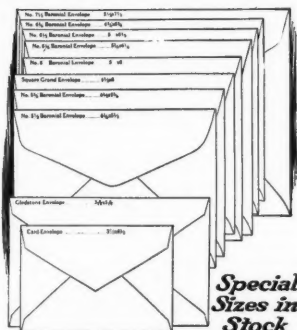
For Immediate Deliveries

A perpetual stock of 10,000,000 envelopes — a more complete stock by far than you will find anywhere, Baronials, Gladstone size, Card, Bankers' Flap Envelopes and other not-so-widely-used kinds, as well as all standard grades and sizes in Commercial and Catalog Envelopes, are made and regularly stocked by us for immediate shipment.

Get the Western States Price List

The most comprehensive envelope price list ever shown. Samples of any kind gladly sent upon request.

Strictly a Printers' and Lithographers' Service



**Special
Sizes in
Stock**





A Pleasant Surprise—

Let your foreman try *one* White Knife and see if he doesn't *ask* for "Old Fashioned" Quality Knives.

WHITE KNIVES may not be "pretty," but say, how they do cut!

33 Columbia St.

The L. & J. White Company

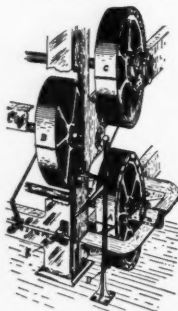
Buffalo, N. Y.

HORTON VARIABLE SPEED PULLEYS

WILL SOLVE
YOUR CHANGE OF SPEED PROBLEM

SPECIAL OFFER

ORDER ONE, install and use according to our instructions. If it does not do all we claim for it, write us and we will authorize its return at our expense.



NEW MODELS 15-O and 17-O DRIVE SHAFT TYPE

Easily installed and adaptable to ANY machine using up to 5 H. P. where variations in load are not intermittently heavy and light.

Same Type as FAMOUS MODEL "R"

Designed especially for all sizes and series of C & P Presses except NO FRAME FASTENINGS REQUIRED.

OTHER MODELS

In counter shaft type or for direct connection to motors.

Illustrating Stub Shaft and between bearings installations.

FOR SALE BY ALL PRINTERS' SUPPLY HOUSES

Products of the
HORTON MANUFACTURING COMPANY

MINNEAPOLIS Cable Address "HORTOKUM" MINNESOTA

DO-MORE *Automatic* PROCESS EMBOSSER



The DO-MORE Automatic Process Embosser produces fine embossed, engraved and litho effects direct from type without the use of dies or plates

For further particulars and prices apply to

AUTOMATIC PRINTING DEVICES CO.
95 MINNA STREET - SAN FRANCISCO - CALIFORNIA

Wanted—3 Miller Automatic Press Feeders

for either old or new style Chandler and Price presses to fit a 10 x 15 size. Would prefer new series. State serial number of press feeder, how long it has been in use and the price for same.

John C. Moore Corporation

65 Stone Street

Rochester, N. Y.

A New Service

For All Saw Users

When the Saw Blade or the Trimmer Knives on your saw become dull, send them to us, and we will sharpen them—correctly.

Our improved method of sharpening makes the saw blade perfectly round and all teeth uniform. This insures much easier and better work, as each tooth cuts the same—you thereby obtain a smoother and more even cut.

We have recently enlarged our sharpening and grinding department, and we can give the usual prompt and unexcelled Laclede service to all users of composing room saws—any make. We assure you that our work and service will satisfy.

OUR PRICES—Plus Postage

Sharpening Saws, 4" to 6" saw blade . \$0.75
 Sharpening Saws, 6½" to 9" saw blade, \$1.00
 Retooling—when necessary, 4" to 6"
 saw blade \$1.15
 Retooling—when necessary, 6½" to 9"
 saw blade \$1.50
 Sharpening Trimmer Knives per set of 3, \$0.25

Laclede Mfg. Company

Builders of the Laclede Saw-Trimmer

119-121 N. FIRST STREET ST. LOUIS, MO.

TYPE

Our type is cast on specially built Type Foundry casting machines, and is not to be confused with sorts caster products

All our products are excellent combinations of long years of experience in the Type Foundry game and the use of best materials.

Our sizes range from six to seventy-two point. Write for booklet showing some of our choice, modern, printing types.

LACLEDE TYPE FOUNDRY

Foundry At
 119 N. Main St
 Saint Louis, Mo.

500 Delaware St.
 Kansas City, Mo.

TYPE

SET IN CASLON ANTIQUE

"Globotypes" are machine etched halftones and electros from halftones by an exclusive process
 Nickelsteel "Globotypes" are the supreme achievement in duplicating printing plates.



Telephone, Harrison 5260 -5261-5262 All Departments



EMBOSSOGRAPHY

The art of producing the Patented, **absolute Flexible and Permanent**, can't crack off or scratch off **embossed or Engraved effects**, without the use of dies or plates, any color, also Gold and Silver, as fast as ordinary Printing. Gas, Gasolene or Electric Heated. **Don't buy a toy outfit, and expect success.** Complete outfits, \$150.00 up.

Write for Descriptive Matter, Testimonial Letters from Users, etc.

EMBOSSOGRAPH PROCESS CO., Inc.
251 WILLIAM ST., NEW YORK CITY

Printers and Publishers, Attention!

Let this plant be your bindery. We are equipped to serve you no matter where you are located.

ENGDAHL BINDERY

(HOLMGREN, ENGDAHL & JOHNSON CO.)
Edition Bookbinders

412-420 Orleans Street, Chicago Phone Main 4928



TYPE CASTING MACHINES

Re-built THOMPSON and UNIVERSAL Equipments, guaranteed for Satisfactory Service. We supply Type Matrices.

FRANK NOSSEL, 38 Park Row, NEW YORK



Facsimile of imprint reduced in size.
AUG 29 1917 3 43 PM

MINUTES MEAN MONEY!—Lost Time Is Lost Money—Check It!

KNOW TO THE MINUTE when work is started and finished; when orders are received and delivered; when letters are received and answered.

You Need KASTENS TIME STAMP

Efficiency in War Time and All Times! Kastens Time Stamps cost little, are built for long service, and work quickly, smoothly and accurately. *Send for catalogue showing various styles with prices.*

HENRY KASTENS, 418-20 W. 27th St., New York City, N. Y.

Vibrators for Gordon Presses

A guaranteed distributor without gears, cogs, springs or internal mechanism; works with all automatic feeders; all sizes; \$15 to \$20; write for free trial offer.

ACME MULTI-COLOR COMPANY, EUREKA, KANSAS

Printing Plants and Businesses

BOUGHT AND SOLD

Printers' Outfitters. American Type Founders' Products, Printers' and Bookbinders' Machinery of Every Description.

CONNOR, FENDLER & CO., 96 Beekman St., New York City

J. W. PITT, INC.

UPRIGHTGRAIN

(Self Contained or Sectional)

PRINTING BASE SYSTEMS

BATH, N. Y.

WOODTYPE

THE BEST
AND
CHEAPEST
IN THE
MARKET

Write for Sample Sheet.

Expert Makers:

American Brass & Wood Type Co.
2448 Fulton St., Brooklyn, N. Y.

We cater to the Printing Trade in making the most up-to-date line of **Pencil and Pen Carbons**

for any *Carbon Copy* work.

Also all Supplies for Printing Form Letters

MITTAG & VOLGER, Inc.
PARK RIDGE, NEW JERSEY

MANUFACTURERS FOR THE TRADE ONLY

METALS

Linotype, Intertype, Monotype, Stereotype, Special Mixtures

QUALITY

First, Last and All the Time

E. W. Blatchford Co.

230 N. Clinton St. World Building
Chicago New York

There Is No Business That



will bring in so large per cent of profit and that is so easily learned as making RUBBER STAMPS. Any printer can double his income by buying one of our Outfits, as he already has the Type, which can be used without injury in making STAMPS. Write to us for catalogue and full particulars, and earn money easily.

The
J. F. W. Dorman Co.
Baltimore, Md., U. S. A.

THE TYPOGRAPHY of ADVERTISEMENTS

By F. J. TREZISE

"This is one of the best books on the subject, and I shall include it in my list of approved books on Advertising. It is well written and artistically gotten up. I congratulate *The Inland Printer* on the work."

Professor Walter Dill Scott.

136 pages, 65 illustrations in two colors.
Price \$2.35 postpaid.

THE INLAND PRINTER CO.
632 Sherman Street, Chicago

Overlay Knives

Tested for Quality of Temper

Have keen edge and of much flexibility, enabling the operator to divide a thin sheet of paper very delicately.

The blade runs the entire length of handle, and is of uniform temper throughout. As knife wears covering can be cut away as required.

PRICE 60c POSTPAID

The Inland Printer Co.

632 Sherman St., Chicago, Ill.

Numerex
TRADE MARK

CLEANING OUTFIT for NUMBERING MACHINES

will save printers many a dollar and add years to the life of typographic numbering machines

Price Complete \$6.00



The American Numerex Cleaning Outfit reduces to a minimum the trouble of the proper care of numbering machines.

Numerex Cleaning Fluid dissolves all the hardened ink, dirt and foreign particles and leaves the machines absolutely clean. The fluid is already prepared and requires no mixing or heating. Simply place numbering machines to be cleaned in wire drip tray and place in one of the steel trays. Pour enough fluid over to cover machines. After soaking a few hours machines will be found to be absolutely clean. Brush if necessary and after oiling keep machines in the other steel tray and they are always ready for your next job.

Rustless

Non-inflammable

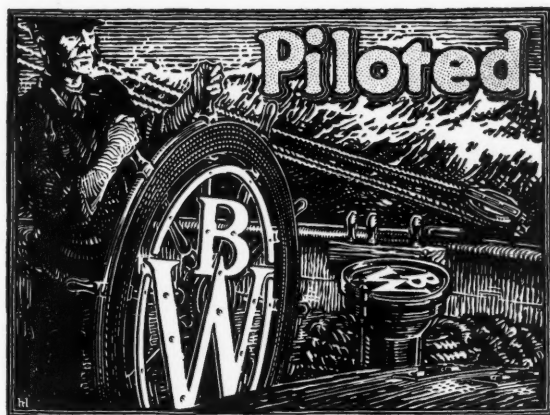
SOLD BY ALL DEALERS

American Numbering Machine Co.

220 Shepherd Avenue, Brooklyn, N. Y.

Branch: 123 West Madison Street, Chicago, Ill.

Made by the manufacturers of Standard American Model 30 Typographic Machines



For Safety's Sake use Byron Weston Co. Linen Record Paper

Let B-W pilot you safely to paper satisfaction. The Byron Weston Co. lines are so definitely charted that the paper buyer can not go wrong. Steer for the desired water-mark.

WESTON LINEN RECORD—For municipal, county and state records. For the accounting of large corporations and financial institutions.

WESTON DEFIANCE BOND—For commercial correspondence. For policies, bonds, deeds and all documents necessitating printing and writing.

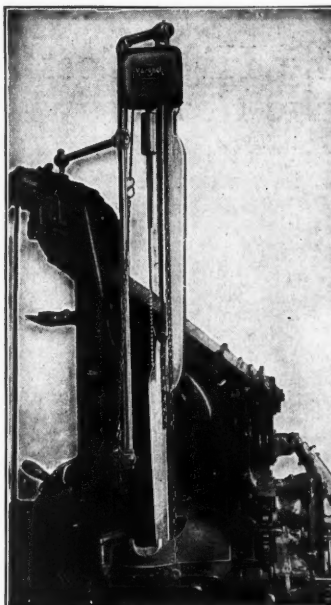
WESTON FLEXO LEDGER—For flat-opening, loose-leaf ledgers. Made with a hinge in the paper.

WESTON TYPYCOUNT—For the particular requirements developed by machine bookkeeping.

WAVERLY LEDGER—For general commercial requirements. A splendid writing and printing paper at a medium price.

State your writing or ledger paper needs and we will send you interesting exhibits for test and examination.

BYRON WESTON COMPANY
DALTON, MASS.



MARGACH METAL FEEDER
Linotype, Intertype, Ludlow and Elrod.
Gas or Electric.

THE MARGACH MFG. CO.
213-215 Centre St., New York

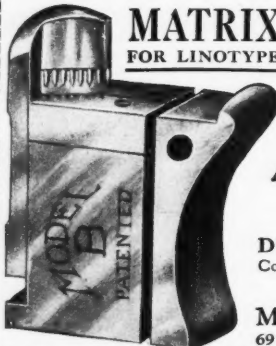
U. S. REPRESENTATIVES
Economy Products Co.
66 W. Harrison St., Chicago, Ill.
Des Moines Printers' Exchange,
310 Second St., Des Moines, Iowa
H. F. Wiesel,
635 Tuxedo Blvd., Webster Groves,
St. Louis, Mo.
John S. Thompson,
350 Sansome St., San Francisco, Cal.

FOREIGN REPRESENTATIVES
Toronto Type Foundry Co. Ltd.,
120 N. Wellington St.,
Toronto, Ontario
National Paper & Type Co.,
39 Burling Slip,
New York, N. Y.
Representative for
Mexico, Cuba & So. America

The Margach Metal Feeder \$75.00

Can be applied to any slug or single type casting machine. It will save you \$1.00 per day per machine. The MARGACH has been endorsed by nearly a thousand users.

For further information
call or write.



MATRIX RE-SHAPER
FOR LINOTYPE OR INTERTYPE MATS

A MATRIX SWAGE
Restores worn and twisted combinations to original accuracy.

A Necessity in Every Machine Plant

ELIMINATES
DISTRIBUTOR STOPS
Corrects Defective Combinations
Price, \$12.50

Matrix Re-Shaper Co.,
69 N. Griggs St., St. Paul, Minn.

Dragon Flexible Glue
for Sheridan — Perfect Binders and Brush Work

DRAGON FLEXIBLE GLUE STAYS FLEXIBLE

Padding Composition — Make-Ready
Paste — Mailer Gums and Pastes —
Paste Powder — Matrix Paste, Etc., Etc.

Let Us Send You Samples

The General Adhesive Mfg. Co., Inc.
474-478 Greenwich Street, New York

Printing Press Engineers and Machinists

with years of experience in designing and building special and standard presses. We specialize on rotary presses for Duplex, Triplex, Quadruplicate and folded Salesbook, Industrial and Zig-Zag fold form printing presses.

Tell us your requirements and we will gladly quote you.

American Machine & Mfg. Co.
441 Folsom St., San Francisco, Cal.



GENUINE STEEL AND COPPER ENGRAVED
Wedding Invitations, Calling Cards, Letterheads and Business Cards, Announcements and Society Stationery.

ECKER & COMPANY
(INCORPORATED)
414 North Twelfth Street
SAINT LOUIS

Wholesale
Engravers, Copper Plate Printers, Designers, Steel Die Embossers of Society and Commercial Stationery

Reduce the High Cost of Make-Ready

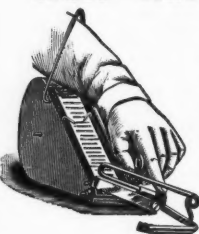
Making the form ready in the pressroom is an important element in the cost of the job; inferior electrotypes require a lot of make-ready.

Dinse-Page electrotypes do not. They lower the cost of production.

Dinse, Page & Company
725 S. La Salle St., Chicago Tel. Harrison 7185

The Robert Dick Mailer
Combines the three great essentials to the publisher:
SPEED — SIMPLICITY — DURABILITY

Read what one of the many users has to say.
The Waco Times-Herald,
Waco, Tex., Aug. 2, 1911.
Dick Patent Mailer Co.,
139 W. Tupper St., Buffalo, N. Y.



Gentlemen,—I have been using your patent mailer for five years with most satisfactory results, and think it is the best and speediest machine on the market to-day. My record per hour is 6,500, which I think is the best record in Texas. Would be pleased to have you use this letter in any way you see fit.

Yours very truly, B. D. Geiser,
Foreman Mailing Dept.
Manufactured in inch and half inch sizes from two to five inches.

For further information, address
Rev. Robert Dick Estate, 139 W. Tupper St. Buffalo, New York

Wing-Horton Mailer
A Standard Among Publishers



If you prefer the standard brass machine, as many publishers do, here is the model to suit your wants. The endorsements of satisfied users are the best recommendations we can give.

Let us tell you more of the Wing-Horton Mailer and the new Wing Aluminum Mailer.

Chauncey Wing's Sons
Greenfield, Mass.

Save on Your Roller Bill

Noe-Egul

The National Cleaner and Type Wash

Toughens the outer surface, giving more weather resistance. Keeps the pores of the rollers open at all times. Prevents rollers sweating.

Does Not Harden or Crack the Rollers
Ask your dealer, or write

PRINT-AID COMPANY, Dayton, Ohio

No Job Printing Department is completely equipped without at least one

Standard HIGH-SPEED AUTOMATIC JOB PRESS

The only automatic bed-and-platen job press on the market. Over 50 per cent of our sales are to repeat-order customers.

Comfortable terms to responsible houses

WOOD & NATHAN CO.

Sole Selling Agent

521 West 23d Street, New York

You May Buy

PROCESS INKS

for less money than we charge, but you can not obtain greater value than we give regardless of what you pay. For this reason our **Process Inks** have been recognized as the standard of quality for more than a quarter of a century.



CHARLES HELLMUTH

Incorporated

New York

Chicago



Six Years Ago

The first price sheets of the now famous Franklin Printing Price List were sent out six years ago, and since that time its use has spread to every part of the world

Imperfect at first, it resulted in a great mathematical discovery and the compilations stand in a class by themselves having stood the test of time

Write for special sixty-day guarantee offer

The PORTE PUBLISHING CO.
Salt Lake City, Utah



House-Organs for Printers

"We Are Getting Real Results"

It Will Help YOU Sell Printing

THE real reason why my house-organ copy is profitable to each printer user, the real reason why I have never lost a client in a year and a half, is this:

The Copy is BALANCED

In other words, it is planned and written so that it will interest and be helpful to practically every reader on each user's mailing list.

Some readers want articles that will teach and help them to write; others want humor; some want inspiration; but all want definite suggestions that will help them to plan, write, print and mail direct advertising that is economical, sensible and effective. And we give them these things. And so if you use my copy in your house-organ, you will get balanced copy every month, the kind that your customers will appreciate. And it will grow to be profitable.

Joseph K. Arnold says: "Our house-organ, the note book, made us famous in Chicago. It brings in business far in excess of its cost."

Another client, after four months use, writes: "We are beginning to get real results and fully appreciate what it means to us. We have requests nearly every day from people asking to be put on our mailing list."

D E T A I L S

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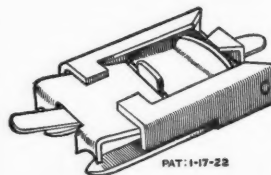
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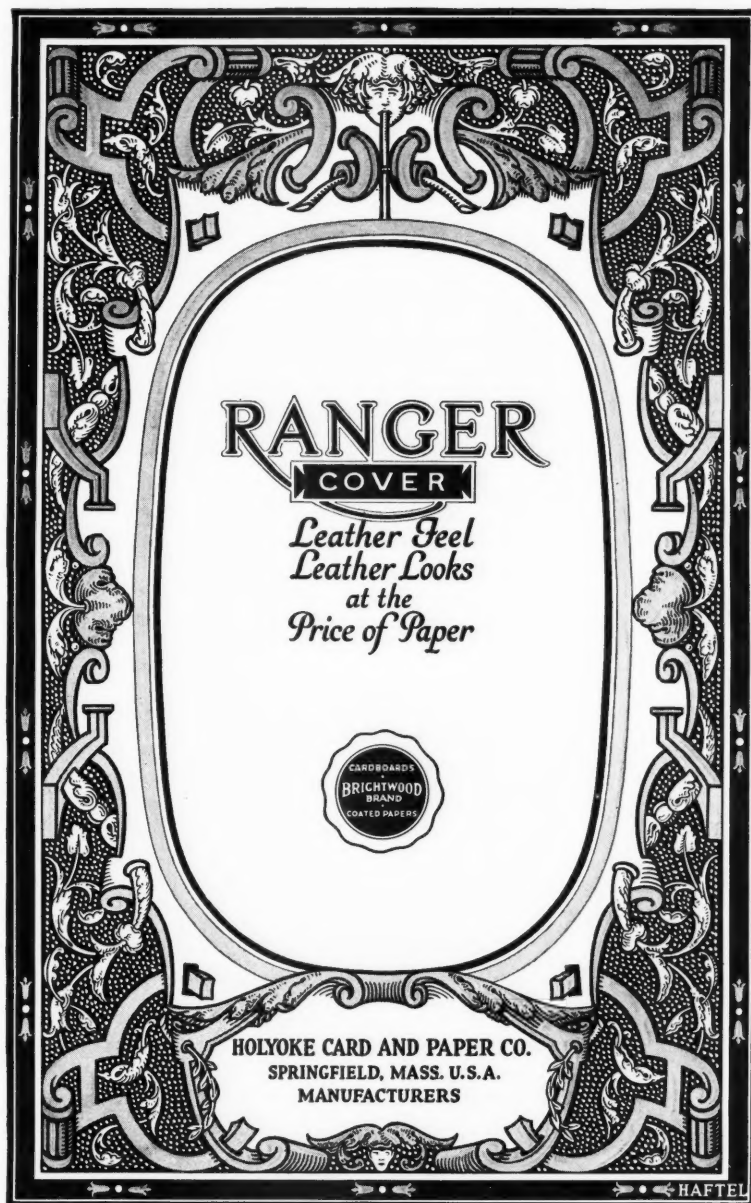


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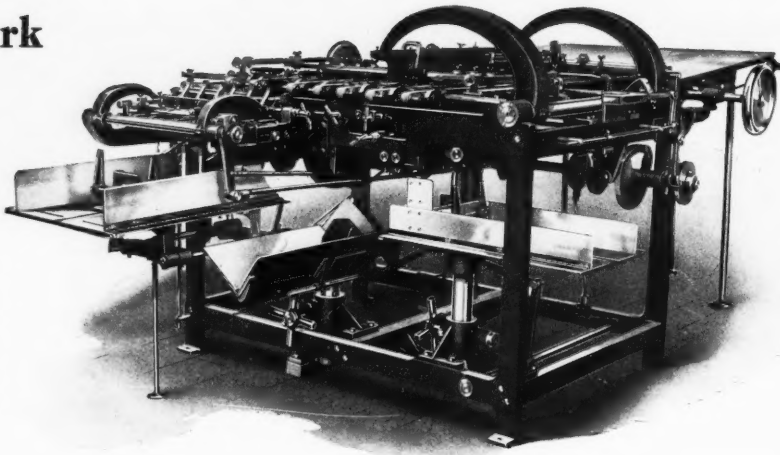
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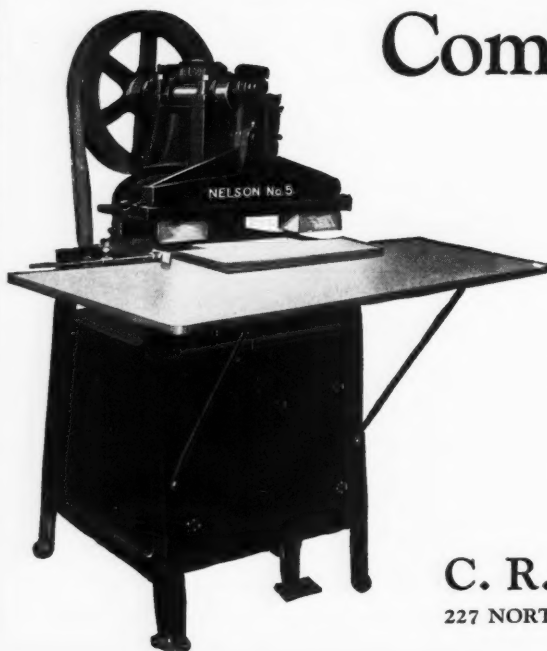
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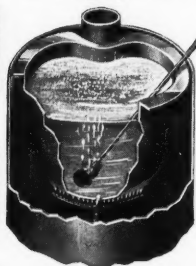
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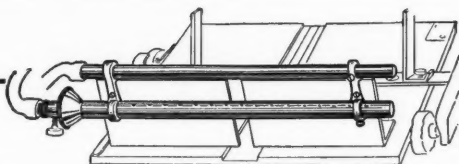
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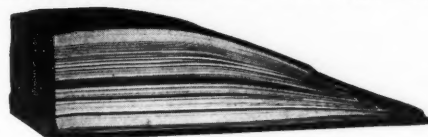
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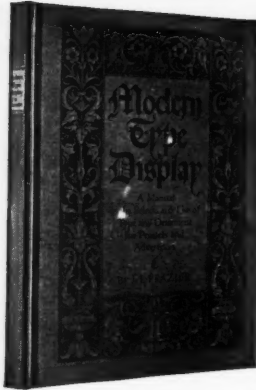
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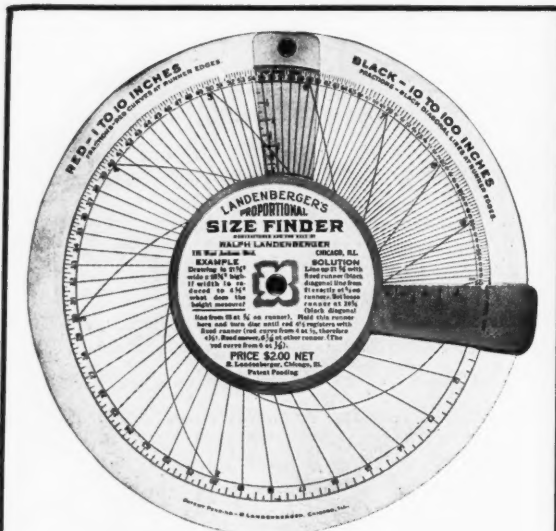
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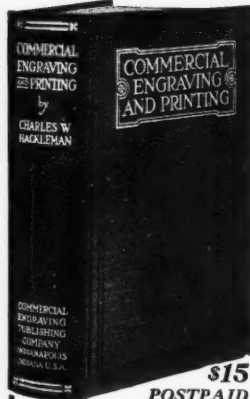


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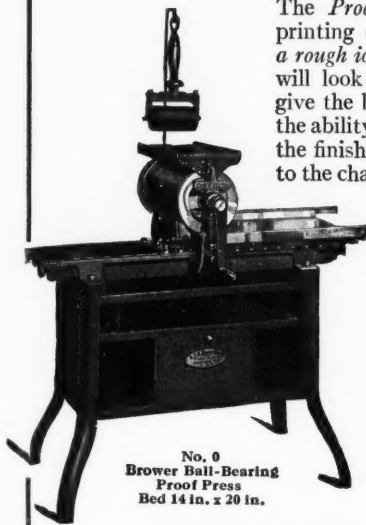
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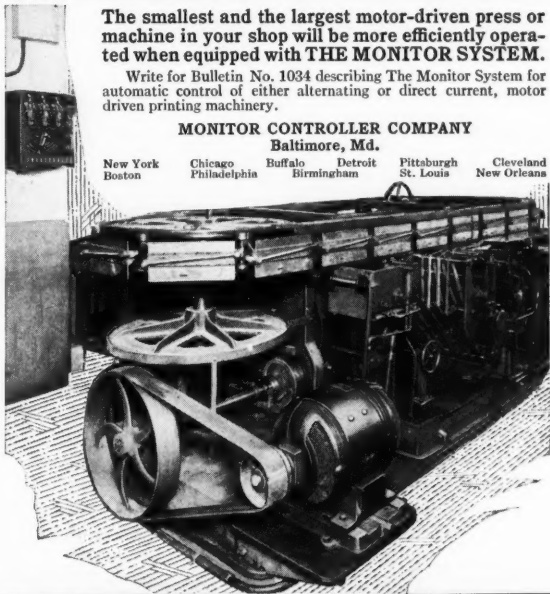
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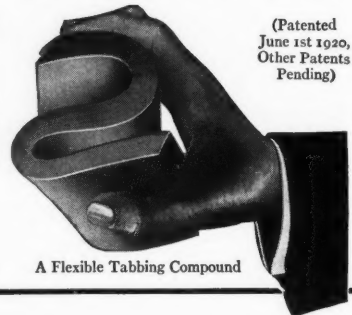
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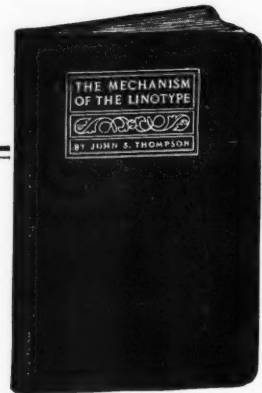
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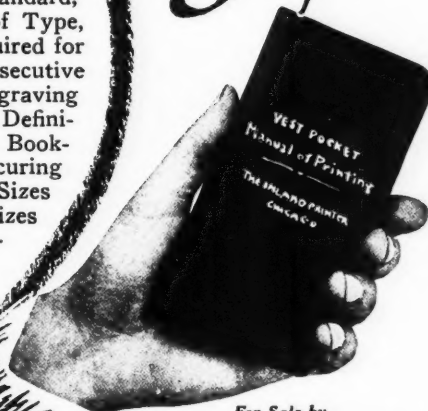
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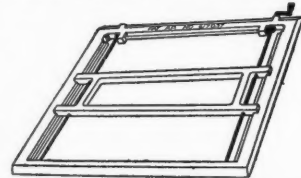
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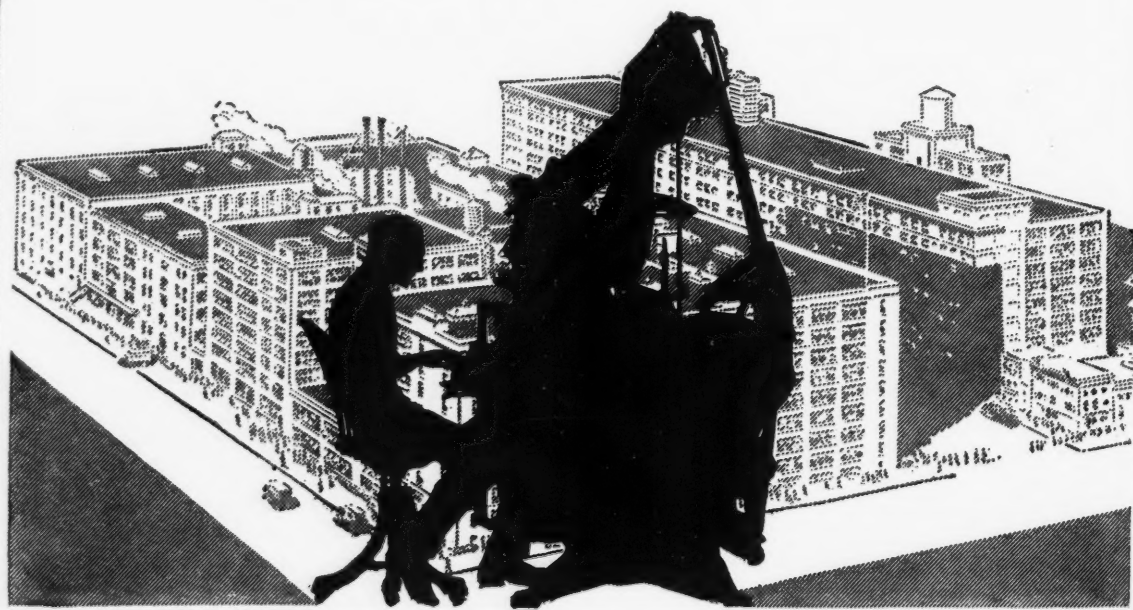
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